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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

Our competition this month has had me musing on the enormous variation in experience and expectation of the knitters who read this magazine. Because we try to make *MKM* the best magazine for all knitters, modern technology can sometimes cause us a bit of a problem. While we are checking out the latest developments – and with machines that nearly always means 'electronics' these days – there are knitters, just beginning, who own the simplest machines and want to know how to cast on.

An article on either subject can be completely irrelevant or sudden illumination, depending on the knitter, but we hope we offer sufficient variety to please most of you, most of the time. Therefore I apologize to any 'raw recruits' who may be totally uninterested in the competition prizes which 'computerised' knitters will be dying to get their hands on. These prizes are the newer than new, state of the art, computer software, DesignaKnit 6 for Windows – see page 16 for details.

For all knitters – we have spring fashion predictions on colour and style from Mary Dowse and primroses are blooming in Terry Armitstead's intarsia design plus patterns to knit for the first days of what we hope will be a beautiful spring.

So, whether you have knitted for years or have just begun, I hope you'll enjoy *MKM* as your constant knitting companion.

Sheila

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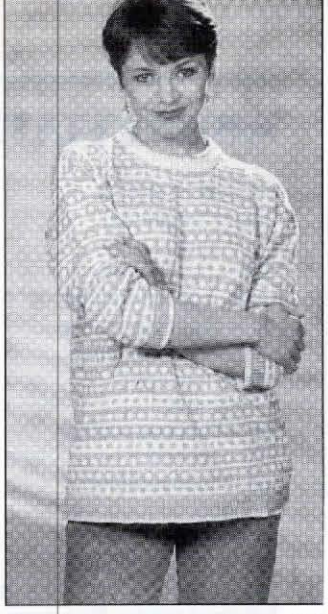

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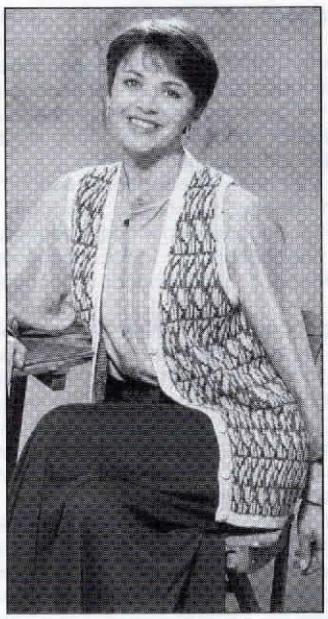

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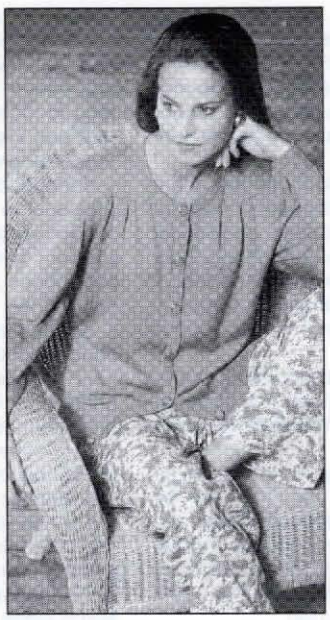

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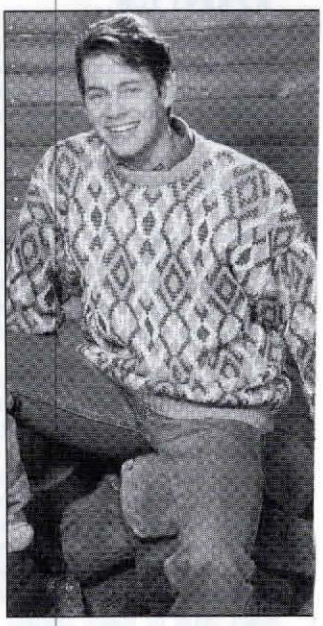

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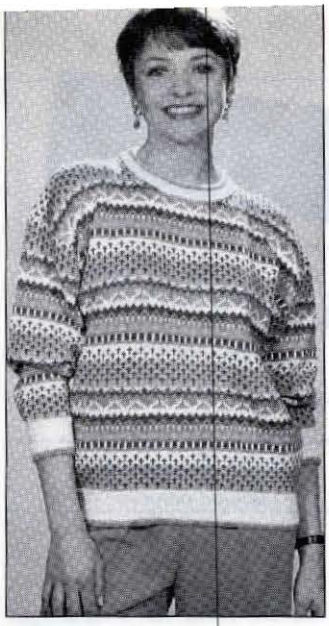

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PHOTO CREDITS

This month's patterns were photographed with the following accessories:

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Page 13: Trousers, BhS. Earrings, CAURA.
Page 26: Jeans, B.S.C.O. Earrings, DUEL. Scarf, TIE RACK.
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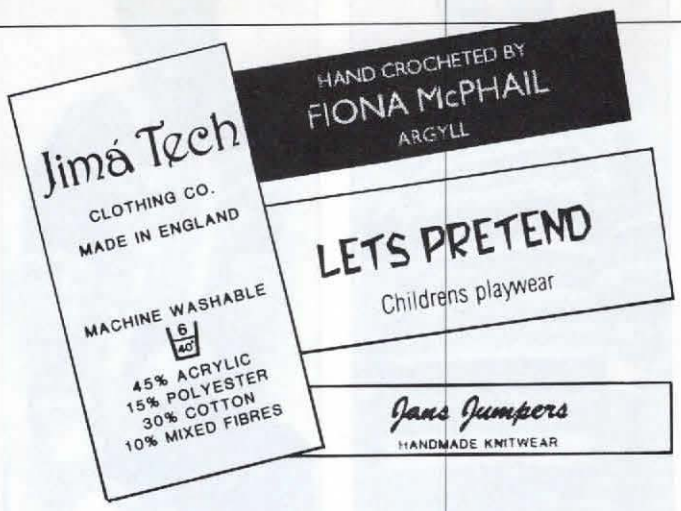
Page 61: Trousers, LIZ CLAIBORNE. Earrings, DUEL.
Page 65: Jeans and shirt, LEVIS.
Page 71: Trousers, FREEMANS. Scarf, MONDI Earrings, CAURA. Watch, TIMEX.
Page 74: Shoes, KAYS. Jewellery: DUEL.
Page 83: Shirt and jeans, ADAMS.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816



BELFAST NEWS

Alan Scammell has come to the aid of knitters in Northern Ireland by taking over the supply of machines and accessories after the recent closure of Sherwood Sewing Machines.

Alan had worked for Sherwood for 27 of the company's 35 years of trading, so when Managing Director, Mr Frazer, decided to retire and the company closed its shops, Alan set up his own business.

He will have stocks of Silver Reed knitting machines and accessories, Elna sewing machines and ironing presses, other makes of sewing machine, a varied selection of accessories and a range of Bramwell yarn including a postal service. With all that experience, Alan will also be offering a repair service, tuition, classes and advice.

You will find **Scammell Sewing & Knitting Machines** at Unit 7 East Belfast Enterprise Park, 308 Albertbridge Road, Belfast BT5 4GX. Tel: 01232 460297.

NAME DROPPING

If you take a lot of trouble to knit a lovely garment, it's a pity not to 'sign' it and that's where a well-designed label comes in.

Diverse Marketing have a long-established and wide range of fabric labels which they constantly update. The company has recently moved north west to Argyllshire and have installed a completely new computerised typesetting and graphics system and revamped the range of typefaces available.

So if you want to 'make your name', send for a catalogue and start choosing the label that will identify your style in everything you make. Labels can be printed to your order in quantities of 100 or more and there is a variety of size, colour and material available. There are also labels for fibre content and size if you need them and a range of packaging such as polythene bags, tissue, tape and sacks.

Old customers and new should note that the new address for Diverse Marketing is Bannachra Studios, Blairmore, Nr Dunoon, Argyll PA23 8TL. Tel: 01369 84543.

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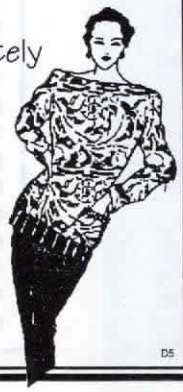
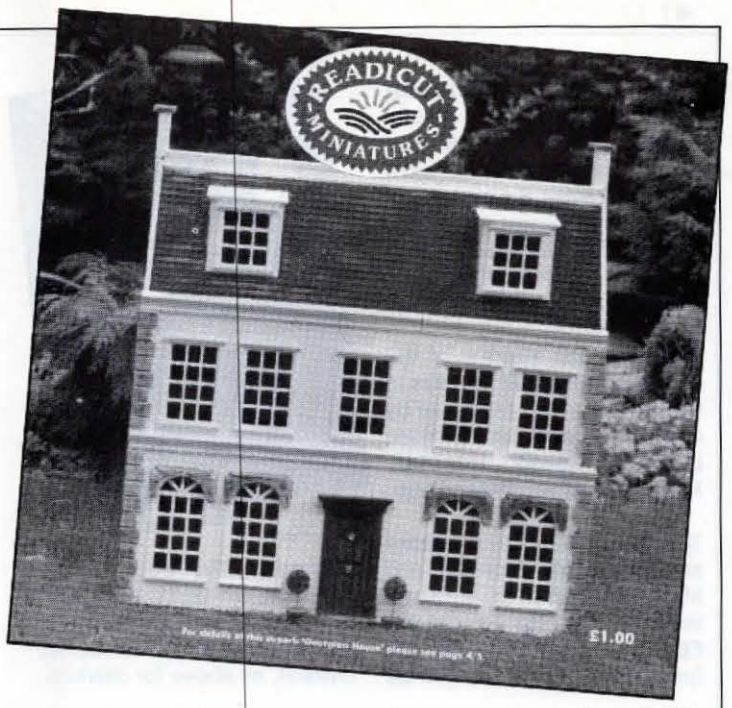


COLLECTOR'S CORNER

Taking a big step backwards to childhood and a break from knitting for a moment, we have been gloating over a couple of catalogues from the Readicut collection. These are all about dolls!

First there's **Readicut Ridings Craft,** a collector's catalogue of kits for porcelain dolls but including less delicate versions for toymaking. Complete kits include the head and half limbs plus pattern, fabric and stuffing for the body and prices begin around £25 in porcelain, much less in vinyl. Having made your doll, you can buy her a complete outfit down to lace parasol and handbag, or make her one from a big range of dress patterns, fabrics and trimmings.

Also in the catalogue is a doll's house family, from grandparents to baby, ideal for the choice of very desirable residences which are 'For Sale' in **Readicut Miniatures.** This catalogue is sheer fantasy – kits to build that dream home be it Tudor cottage, Georgian town house or New England clapperboard – and then pages of furniture, fixtures and fittings! There are teasets and chandaliers, Persian rugs and grand pianos, kitchen utensils and Christmas decorations – delights beyond the dreams of a lottery winner! There are also more people and pets to inhabit the homes in this catalogue.



Readicut are always coming up with bright ideas and one of their latest is **Carry your Craft-in-a-Box.** This is a strong polypropylene box in smart black and gold which is delivered in flat pack and is easily assembled into a carrying case with 'easy-close' tabs and a robust carrying handle. It is designed to carry your needlework on a hand frame, keeping it clean and tidy for storage or travelling. The case comes in two sizes and costs £5.99 plus p&p for the smaller size which will hold an 18-inch frame, or £6.99 plus p&p for the larger size to hold a 27-inch hand frame.

For needlework kits and supplies you need the **Readicut Crafts** catalogue and for rug-making, ask for **Readicut Rug Kits.**

The address you need for catalogues and supplies is: Readicut Wool, Terry Mills, Ossett, West Yorkshire WF5 9SA or you can ring 01924 810811 for further information.

COUNTRY LIVING FAIR

If your machine knitting has grown into a small business you will be interested in the **Country Living Fair** to be held at The Business Design Centre, Islington, London between Tuesday 28th February and Sunday 5th March.

The exhibition, to be opened by Sir John Harvey Jones, will be devoted to the cause of which he is such a champion – small rural businesses. Exhibitors, over half of them at the Fair for the first time, are showing their products in themed pavilions: Craft, Interiors, Gardens, Food and Drink, Style, and Leisure and Environment. We are told, 'Among them will be Britain's best boat builders, cheesemakers, conservatory builders, furniture makers, knitters, hatmakers, ceramicists, shoemakers and jewellery designers.'

Representing knitwear design among this 'elite' are Di Gilpin Designs, based on the Isle of

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PUBLIC APOLOGY

Following our recent add in this magazine we have received a number of complaints. We would like to take this opportunity to apologize. However please note these very special offers are available on a first come first served basis only. Sorry!

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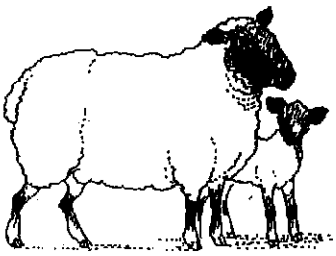
hair decoration, Easter chicks, Christmas robins and so on. It is in handy A5 size with clear diagrams for every pattern. In black and white it costs £5.00 by mail order only. Send two 2nd class stamps for a brochure to: Knit-knacks (MKM), 16 Springfield Road, Binfield, Berkshire RG12 8TW.

SUNDERLAND SHOW

Mayhill Exhibitions have organised **The North East of England Knitting – Sewing – Needlecraft Show** at the Seaburn Centre, Sunderland from 24th to 26th March.



Hands-on Workshops and lectures are to be a big feature of the show and there are some familiar names among the list of lecturers for us machine knitters. Carl Boyd will be talking on – Neck shaping; Tricia Whitfield – Trims and finishes; Mary Liddell – Knitted pockets; Janet Spink – Neck bands and so on; Brenda Gardner – Pressing and blocking; Sylvia Wynn – Swiss darning and embroidery; Irene Burns – Ribbon Craft; Lesley Hutchinson – Fabric painting.

There will be 'hands-on' workshops too with some of these experts and others by Singer Sewing Centre, Hague Linking Machines and, thanks to Flemings Sewing & Knitting Machines of Newcastle, a chance to try machines in the ranges of Brother, Pfaff, Viking, New Home and Bernina.

To book advance tickets or for further information, contact: Mayhill Exhibitions, Mayhill Lodge, Mayhill, Monmouth, Gwent NP5 3LX. Tel: 01600 772125. They will also be able to give you details of two further shows to be held at Gillingham (7th-9th April) and Peterborough (28th-30th April).

NEWSFLASH – NEWSFLASH – NEWSFLASH

ACRYLIC FAMINE

We have news of a serious worldwide shortage of acrylic fibre which is about to send the prices of knitwear soaring. The crisis is particularly acute as the cause is enormously increased demand at the very time when supplies have decreased.

Oddly enough, the sudden shortage of acrylic fibre is largely due to the total failure of last year's cotton crop in China. Mills and factories throughout the Far East find themselves starved of cotton and turning to acrylics instead. However, the resultant surge of orders comes at just the wrong time for acrylic producers.

One reason is that Russian factories are no longer producing the raw material, a liquid called Acrylonitrile, from which the tow for spinning acrylic fibre is made. The second problem is that factories in both Italy and America, who used to produce Acrylonitrile, put its production 'on hold' when demand was low and now, when attempting to recommence manufacture, have suffered large explosions. Whatever the cause of these, the result is clear – acrylic fibre is now much more expensive and, as the manufacturers in the East are already paying the higher costs, we can expect to see big price increases in our shops any day now.

However, there is a silver lining for knitters. Whether they are hoarding cones of acrylic anyway or have to buy at current prices (as yet only slightly increased for yarn) the gap between the costs of knitting and a ready-to-wear garment is going to become very much wider so, out with the machine, now's the time to knit acrylic!

There's a range of reasons why the top designers use Forsells.

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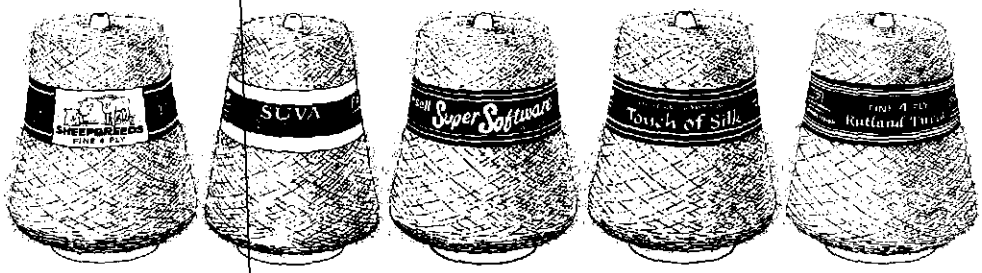

Fine 4 ply | Wool with cotton slub Knits as fine four ply. | Machine washable 60% Wool. 40% Nylon. | 90% Wool 10% Silk. | Fine 4 ply.

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CHANGING SPOTS! 1

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Celandine Sienna. (Yarn Guide No. 7).
2 x 250g cones in Light Blue (MC).
1 x 250g cone in Ecru (C).

GARMENT WEIGHT
Finished garment in second size weighs 520g.

The fibre content of this yarn is 50% Silk, 30% Cotton, 20% Acrylic. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in.
Actual size 108 [113, 119, 124, 130, 135] cm, 42½ [44½, 47, 49, 51, 53] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
Please see page 14.

Designed by

Jennifer Tellwright

FAIR ISLE PATTERN
K 2 rows C, 4 rows C/MC, 2 rows C, 4 rows MC, 4 rows MC/C, 2 rows MC, 2 rows C, 2 rows MC, 4 rows MC/C and 4 rows MC. These 30 rows form pattern.

BACK
With carriage at right and using two strands of C, cast on 159 [167, 175, 183, 191, 199] sts at centre of machine in 1x1 rib with extra st at left. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 2 rows. Using two strands of MC, K 18 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt *. K 152 rows. RC shows 153.

SHAPE ARMHOLES
Cast off 12 sts at beg of next 2 rows. 135 [143, 151, 159, 167, 175] sts **. K 98 rows. RC shows 253. Push 42 [46, 50, 54, 58, 62] Ns at left and right to HP. Using WY, K a few rows in st st over rem 51 Ns and release from machine. Push 42 [46, 50, 54, 58, 62] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push rem Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT
Work as for Back to **. K 69 rows. RC shows 224 and 29 rows less have been worked to shoulder than on Back.

SHAPE NECK
Note patt row on card. Using nylon cord, K 83 [87, 91, 95, 99, 103] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 42 [46, 50, 54, 58, 62] sts rem. K 9 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 31 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES
With carriage at right and using two strands of C, cast on 79 sts at centre of machine in 1x1 rib with extra st at left. Work as for Back from * to *. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 155 sts. K 2 rows. RC shows 152. Place marker at each end. K 16 rows. Cast off.

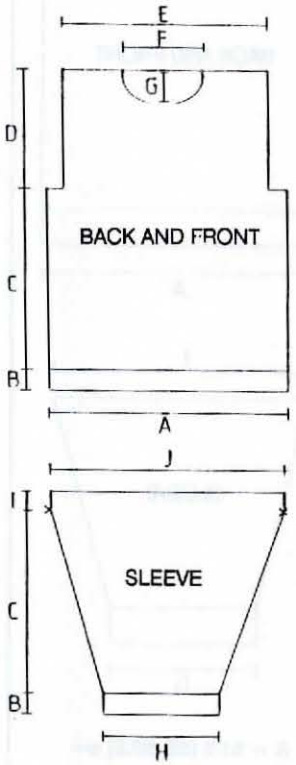
TO JOIN RIGHT SHOULDER
Push 42 [46, 50, 54, 58, 62] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and two strands of appropriate colour, K 1 row. Cast off.

NECKBAND
Push 140 Ns to WP. With P side facing, pick up 29 sts down left side of front neck, 31 sts across front neck, 29 sts up right side of front neck and 51 sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and two strands of C, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 12 rows. Using two strands of MC, K 18 rows. Transfer sts for st st. Using MT, K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER
Work as for right shoulder but read left for right.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Set in sleeves, sewing rows above markers to cast off stitches at armholes. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down.



A = 54.5 [57.5, 60, 63, 65.5, 68.5] cm
B = 4.5 cm
C = 40 cm
D = 26.5 cm
E = 46.5 [49, 52, 54.5, 57.5, 60] cm
F = 17.5 cm
G = 7.5 cm
H = 27 cm
I = 4 cm
J = 53 cm

14 ▶

SURF AND SAND 2

Designed by *Anne Chapman*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama. (Yarn Guide No. 10.)
1 x 250g cone in White (MC).
1 x 250g cone in Haze (A).
1 x 250g cone in Jeans (B).
1 x 250g cone in Biscuit (C).

GARMENT WEIGHT
Finished garment in second size weighs 525g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-87 [92, 97-102] cm, 32-34 [36, 38-40] in.
Actual size 101 [109, 116] cm, 40 [43, 46] in.
Length to shoulder 63.5 [64.5, 65.5] cm, 25 [25½, 26] in.
Sleeve seam 45 [46.5, 47.5] cm, 18 [18½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

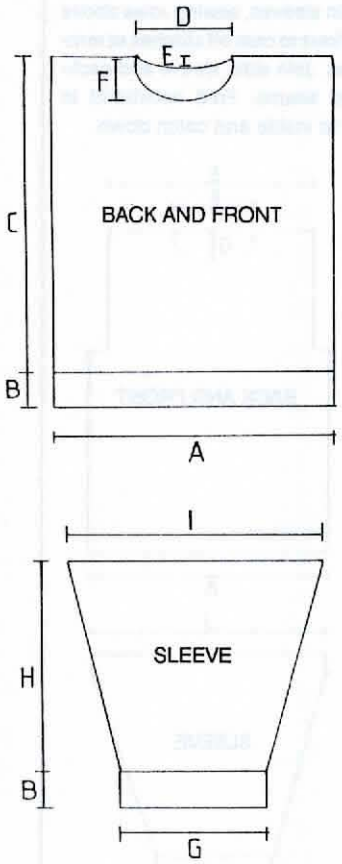
TENSION
33 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN
K 14 rows A/B, 8 rows MC/B, 2 rows MC only (st st), 2 rows C only (st st), 4 rows B/MC, 2 rows C only (st st), 2 rows A only (st st), 4 rows A/C, 2 rows MC/C, 4 rows B/C, 2 rows B only (st st), 2 rows B/MC, 2 rows MC only in feeder 1/A (st st), 6 rows C/MC, 2 rows C only (st st), 4 rows C/B, 2 rows MC/B and 2 rows A only (st st). These 66 rows form pattern.

BACK
With carriage at right and using C, cast on 170 [182, 194] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 1 row. Using A, K 2 rows. Using MC, K 27 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT and A, K 2 rows. Release card and cont in Fair Isle patt **. K 208 [212, 216] rows. RC shows 210 [214, 218].



A = 51.5 [55, 58.5] cm
B = 6.5 cm
C = 57 [58, 59] cm
D = 17 [18, 19] cm
E = 2 cm
F = 8 cm
G = 27 [27.5, 29] cm
H = 38.5 [40, 41] cm
I = 47.5 [50, 52] cm

SHAPE NECK
Note patt row on card. Using nylon cord, K 101 [109, 116] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 57 [61, 66] sts. K 2 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 32 [36, 38] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT
Work as for back to **. K 186 [190, 194] rows. 30 rows less have been worked to shoulder than on back.

SHAPE NECK
Note patt row on card. Using nylon cord, K 95 [103, 110] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 57 [61, 66] sts rem. K 10 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 20 [24, 26] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES
With carriage at right and using C, cast on 90 [92, 96] sts at centre in 1x1 rib. Work as for back from * to **. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 158 [166, 172] sts. K 11 [3, 3] rows. RC shows 148 [152, 156]. Cast off.

TO JOIN RIGHT SHOULDER
Push 57 [61, 66] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and appropriate colour, K 1 row. Cast off.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

Use two strands of yarn together throughout.

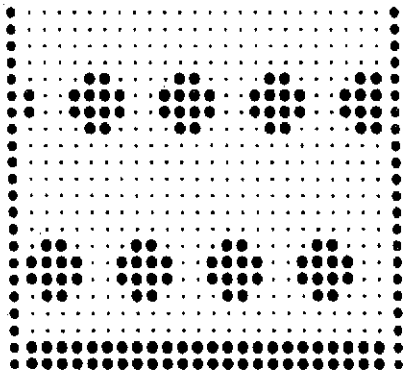
SILVER REED ELECTRONIC MACHINES

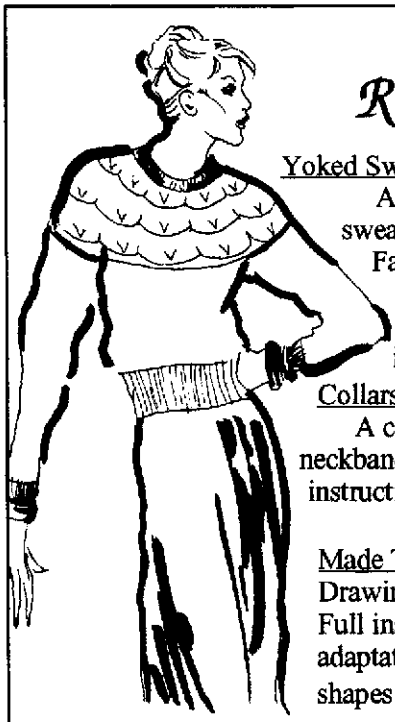
Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

PUNCHCARD CHART





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NECKBAND

Push 144 [152, 156] Ns to WP. With K side facing, pick up 88 [92, 94] sts around front neck and 56 [60, 62] sts around back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 13 rows. Using MT+2/MT+2, K 1 row. Using MT-5/MT-5, K 2 rows A, 2 rows C and 9 rows MC. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

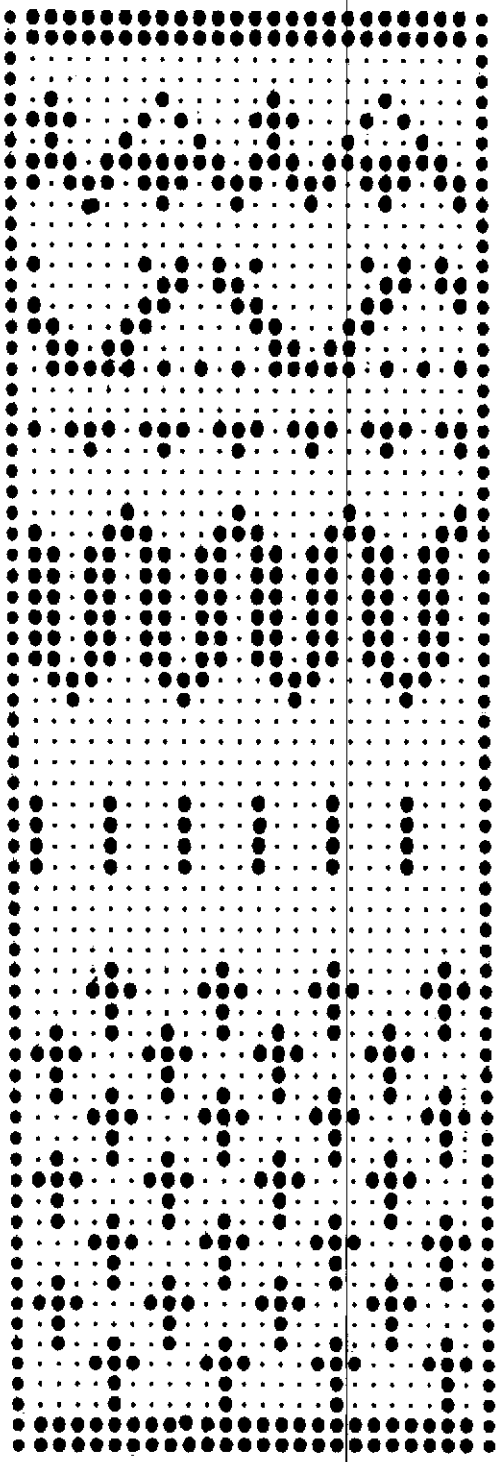
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PUNCHCARD CHART



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COMPETITION

OPEN THE WINDOW ON YOUR CREATIVITY

Read all about the program and then answer the six questions in our easy to enter competition and you could win a copy of the brand new DesignaKnit 6 for Windows Professional if yours is the first correct entry drawn or DesignaKnit 6 for Windows Standard for the second correct entry, both come complete with a cable link to your knitting machine.

The DesignaKnit program is probably the world's leading knitwear design package for the domestic machine knitter. It is a complete stitch pattern and garment shape designers' tool which works with an IBM compatible computer. With it you can create your stitch pattern, choose a Standard shape in a standard or custom size or design your own original shape and combine the shape and pattern on the screen. Once pieces are positioned to ensure seams match the pattern can be printed out or sent directly to the knitting machine with one of the interface links. You can then follow your knitting progress on the screen when DesignaKnit will beep at you whenever you have to shape or change colours. Save time by letting DesignaKnit convert your ideas into stylish garment designs ready for knitting.

DesignaKnit was originally developed by Matthew Bragg for his wife, Sandra, to use with her knitting machine. It took a very short time for some designer friends to convince Matthew to develop the program for general release to the multitude of machine knitters who would benefit from such a program and version 1 was released at Esher in January 1990. The result of exhibiting at Esher was a list of suggested improvements from other knitters/designers and a few weeks later Version 2 was released.

Soft Byte Ltd is now a thriving cottage industry, run by Matthew, Sandra and their team of dedicated employees, who are kept busy with exports of the program in several languages to many countries around the world.

During the past five years we have seen many improvements to the original program with a Professional Version, which included an extremely versatile Original drawing section with which a skilled designer could create any shape whether garment, accessory, toy or soft furnishing, introduced with Version 4.

With Version 5 new features included pre-set Standard sizes and links for all currently available makes of knitting machine with the tremendous Inter-active Knitting Screen allowing knitters to follow the progress of their knitting in full colour on the computer monitor.

No matter how many features are added, there will always be knitters with suggestions for more new ones or improvements for current ones. Where will it all end? Who knows? One thing is for sure, the new Windows version is destined to be very popular with all those users who are more at home in the Windows environment which is definitely more friendly (easier to use) than good old DOS.

New features are also being added to the Windows version. In the Professional version users may now have all pieces of a garment on screen at one time and will be able to arrange them to match seam lengths, cut up a piece into several sections for different knitting techniques or join pieces together. Stitch layout can be viewed while in the Original drawing screen and you can add seam allowances of up to 9 stitches and choose whether a seam will be shaped by casting off or holding. In the standard shaping, raglan seams can be automatically balanced (no more fiddling pieces to obtain the same number of rows on sleeve and body pieces for perfect pattern match!). New improved Windows style drawing tools are implemented in the Colour Pattern section and Knit from Screen will now support colour changers and the Silver Reed AG50 electronic intarsia carriage.

What's more, if you have a graphics tablet, it can now be used throughout the program which saves switching between tablet and mouse for different parts of the program.

One of the benefits of working with the Windows version includes the ability to have several programs running simultaneously allowing users to instantly switch between painting/scanning programs and DesignaKnit and even have them side by side on the screen (in reduced windows of course!).

DesignaKnit 6 really does take machine knitting into the next generation of computer aided knitting and it really is a super program to work with. The only bad news is that it requires a relatively modern computer to run on, with hardware requirements of IBM PC compatible computer with 386, 486 or Pentium processor, at least 4Mb RAM and SVGA monitors are recommended (although it does run on VGA) and Windows 3.1 or higher.

Readers who are using a computer and would like to computerise their knitting, but who do not have the above specifications need not feel left out in the cold! DesignaKnit 5 is in itself a complete knitwear design program, which has been well tried and tested for over two years now and has been the favourite program of many knitters world wide. Version 5 works on many of the older IBM PC compatibles from the 8086 chip processors and runs under DOS 3.0 or higher.

If you would like further information about DesignaKnit (Versions 5 or 6) please write to Soft Byte Limited, Quarry Lane, Nantmawr, Oswestry, Shropshire, SY10 9HH or telephone 01691 828556.

QUESTIONS

1. In what year was DesignaKnit Version 1 launched?

2. What number is the new Version of DesignaKnit?

3. The latest DesignaKnit Program is available in Professional, Standard and Starter packages. Which one allows you to create a toy?

4. How much RAM does the latest Version require?

5. Name two things which are now supported in the Knit from Screen section.

6. Complete the following question: I would love to win a copy of DesignaKnit 6 because . . .

COMPETITION RULES

1. Only one entry per person will be accepted. You should send your entry to March Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
2. This competition is open to residents of the UK only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st March, 1995. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

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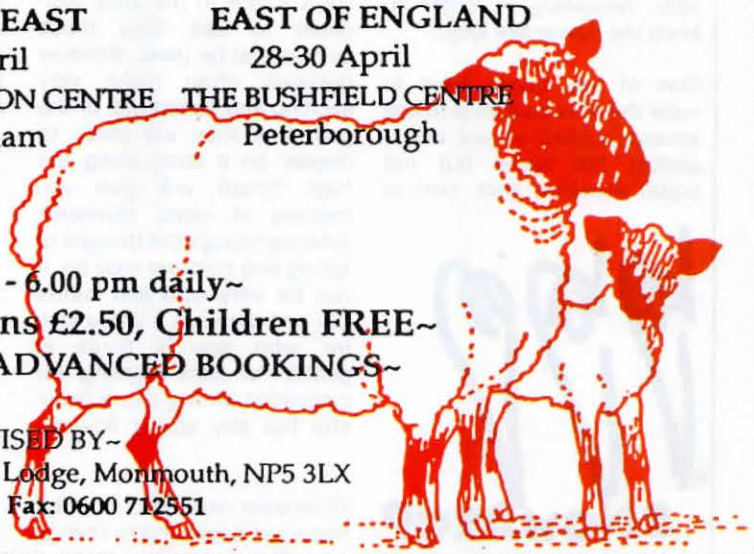

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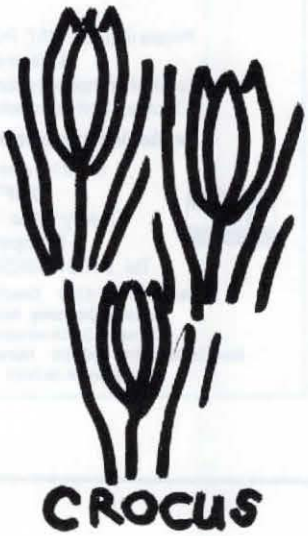
MASTERCLASS

TIME FOR SPRING

Suddenly, spring is everywhere and, together with all the delicious pastel colour predictions for the summer, it makes us feel that we want everything new at all costs.

Mary Dowse

Colours are particularly lovely this season – delicately flower-like and charming, giving a wonderful lift to spring and summer fashion. Look out for lashings of pink in all its variations, from the palest of cherry blossom to the deepest rose and salmon; quantities of blue from the palest dawn sky through to rich gentian and petrol blue; shades of yellow, green, apricot and lilac.



Although the Sweet Pea is not a spring flower but very much a summer one, its varied shades give you a wonderful idea of the incoming colours for the new season. Add to all this prettiness, a liberal sprinkling of natural and oatmeal, cream, taupe and grey to give neutral contrast. Don't worry if these paler colours are not for you as there are lots of brighter and deeper colours as well, but if you have never worn pale colours before, think pink this spring. Thankfully, plenty of yarns, both thick and thin, are available in the gentle tints and modern yarns are easy to wash too – very necessary in order to keep the flower-like look!

One of the nicest ways to wear the new colours is to use several shades of just one – almost the same but not quite! Sweater, shirt, skirt or pants and jacket, look great combined in various tones and would be gorgeous in blue with greenish or slightly mauve blues worn together. Shades of green would look new too. On the other hand, a simple dark suit worn with a shirt or sweater in one of these pastels would be fun and newer than the usual white or cream shirt.

Have a look in the shop windows to see how these colours can be used. Window dressers often make very exciting and varied use of the garments they are given to display so a stroll along the High Street will give you masses of ideas. However, enticing though the thought of spring and summer may be, it can be very cold and wintry still and then it is a brave knitter who spends hours in garden or park hunting for inspiration among those beautiful but shy spring flowers.

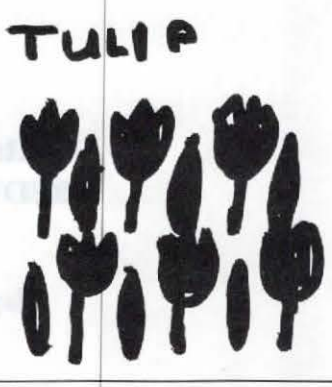
Whenever you can, look for trees just beginning to change colour and the first bulbs thrusting bravely through the undergrowth. Even a bus ride past your local park will often be rewarded by the sight of masses of early colour.

Crocuses, both yellow and lilac, look just as good in knitting as they do growing, since their simple shapes are easy to translate into stitches. Hyacinths are very versatile, whether they are arranged in stiff rows, are shown as individual flowerets, or a pattern is made from the unopened buds – I must confess that although I love daffodils and narcissus, I have never been satisfied with designs I've tried to make from them and find the stems appallingly difficult! For me they tend to become lumpy and shapeless rather than crisp and spiky, but tulips are magic! The delicate little wild tulips make lovely all-over patterns and the stunning soldierly processions of the big ones which flower later, are gorgeous on sweaters. Just the thing to knit now for a really warm, cuddly spring sweater in beautiful flower colours.

If you are contemplating knitting a wedding dress for a June wedding, this would be a good time to begin in order to give you time to sew it up really carefully and make all the petticoats and underpinnings. Whether you plan to knit a short dress or the full panoply of a long one with a train and masses of petticoats, this is a superb year for wedding dresses since those pretty pastel shades offer very becoming alternatives, such as the palest pinks, apricots, creams, blues and lilacs, for a bride who doesn't look her best in icy white. Knitting a wedding dress isn't nearly as difficult as it sounds and you can achieve some beautiful hints of colour by knitting in with the traditional white, a fine thread of pale pink, blue, cream or lilac.

This is also a wonderful way to knit your summer wardrobe and, although it's early in the year, it would be lovely to make a simple, really pretty, dress now to wear later. Fortunately dresses are still very simple this season, in fact some of them are almost too simple. A clingling 'slip', whether it is short or long, isn't the easiest dress to wear and you might well decide on a flowing skirt and simple sweater but if you are young and slim, the slip dress looks spectacular.

Whatever you choose to knit this spring and summer make sure you blossom out in flower colours!



Blue Danube

Mary's latest confection for dances and parties has all the vivacity of a Viennese waltz in its full gathered skirt swirling from a tiny strapless bodice and the demure fichu, an optional extra which can also be worn as a stole. A simple style, Blue Danube is very easy to knit in Bramwell's Lurex and is sure to sparkle on many a starry night to come. The pattern for this Mary Dowse Original costs £2.50. Order yours with the coupon provided.

To: Mary Dowse, 50 St Anne's Crescent, Lewes, East Sussex BN7 1SD.

Please send me _____ Blue Danube pattern(s) at £2.50 each.

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Payment should be made in sterling cheques only please. Please print clearly and copy details on a plain sheet of paper if you prefer not to cut your magazine.

DO IT YOURSELF – Part 5
Design for electronics

When using an electronic machine, the pattern repeat can be anything from two to 200 stitches (or 60 stitches for some earlier models). This makes designing stitch patterns easier than for punchcard machines but, at the same time, it can be very time-consuming to enter very large designs. In this article, Diane explores pattern entry and the use of the PPD and computers for this purpose.

Diane Bennett

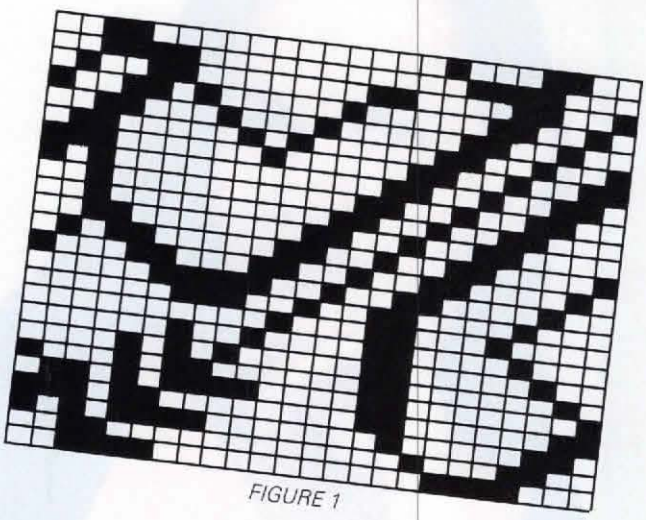


FIGURE 1

DIRECT PATTERN ENTRY

The newer Brother electronic machines, including the KH900, 940 and 965 use a direct pattern entry system. The design is entered stitch by stitch and row by row, by pressing a black or white button.

To enter a design for these machines, the first step is to draw it out on graph paper. A pad of suitable paper is provided with the machine. Other graph paper can be used, but it is important to remember that the proportions of squared paper are not correct for a Fair Isle design.

After drawing the design on to the paper, the stitches and rows should be numbered for ease of entry. For all except very small designs, number both at the top and bottom and on both sides. For all machines except the KH900, the design is shown in blocks of ten stitches, so it is helpful to draw a dashed or thicker line at the edge of each ten-stitch block and every ten rows, as shown in Figure 1.

When the design has been drawn out, press INPUT and note the pattern number given by the machine. After selecting the mode (965 and 965i only – mode 2 for three-colour, mode 1 for other designs) enter the size in stitches and rows. Check every detail carefully, since they cannot be altered later and it is very frustrating to enter most of a large design and find that it is two rows short at the end!

While entering the design, the machine shows the row number at the beginning of each row and the stitch number while moving along the row. It is very easy to lose your place in a design – if this happens, do not try to correct the current row or any rows below, since moving to the left or down to a previous row deletes that part of the design which has already been entered. Use the up key to move to the next row, check the data required from the original design and enter the pattern from that point. Any corrections which are necessary can be made later using CHECK.

Some knitters may find it easier to enter the design while moving a ruler up row by row. Use a clipboard to hold the design and secure a ruler over this with a long elastic band. This can then be moved up as each row is entered.

After completing the design, press INPUT again; and it is now ready to be knitted. However, since it is easy to make mistakes, your next actual step should be to use CHECK. This can be either visual, which is the best method for small designs, or using the buzzer, which is useful for large designs. Any errors found can then be corrected before knitting the design. If necessary, use MEMO to enter memo data for colour changes or lace designs.

USING MYLAR SHEETS

Designs for the KH910, 950 and 950i are entered by drawing on to mylar sheets, which are then read into the machine.

Some knitters experience problems with the machine reading patterns correctly. This is almost always due to the pen used for drawing, rather than the machine. Always use the Brother pen and do not ever draw on the reverse side of the sheet, since this can cause long-term damage to the reader.

The pen contains a mixture of ink and oil, which should be mixed when drawing on the sheets. If the pen is stored on its side, the ink and oil separate and oil can seep into the nib. When used, the pen will leave too much oil on the sheet, making it impossible for the machine to read it. Always store the pen **upright,** with the nib **upwards.** Before using it, shake it to mix the oil and ink.

After drawing the design on to the sheet, use the correct method to read the sheet into the machine, then programme the design as required.

When using the KH950i, larger designs can be entered by programming up to four sheets widthways and up to seven sheets high. When entering designs larger than one sheet, number them carefully in the correct order to be entered, since the only way to correct a mistake is to delete the design and read all the sheets in again.

The 950i can hold up to 27 mylar sheets in its memory – if all the designs entered were single sheets, numbers 901 to 927 would be stored. The easiest way to keep a note of these pattern numbers is to write them in pencil at the top of each mylar sheet as it is entered. Then store the sheets flat in a suitable folder in pattern number order for easy reference.

Colour changes should be marked in the columns at the right side of the sheet, lace information in the column at the left. Owners of the KH950i will need to lengthen these columns, since the sheet starts at row 1 on this machine, whereas in the case of the 910 and the 950, the first part of the sheet is fed into the machine.

PROGRAMMING TO SAVE TIME

Before drawing out or entering a design, consider whether it is possible to save

time by using the variation switches.

A very simple example is the use of the negative switch, (switch 6, except on the 965, where it is switch 7) to reverse the needle selection. Use this for tuck stitch designs and there will be fewer stitches to mark on a mylar sheet. Even when using the direct entry system, this can be useful. After entering all the marked (black) stitches on a row, use the up button to move to the next row, leaving any remaining stitches white. This makes designs which are mainly white much quicker to enter than those which are mainly black.

Figure 2 shows the completed design which could be knitted from Figure 1. Only a quarter of the original design has been drawn. This has then been mirrored widthways by programming as a multiple motif (or A+B motif) and mirrored lengthways using the reflect switch (no.5). Owners of 930 and 940 machines, which do not reflect, should knit to the last row of the design and then press the upside down switch.

USING THE PPD

An alternative method of designing stitch patterns for Brother electronic machines (except the KH910 and KH950) is to use the PPD or Pattern Programming Device. This is connected to a television set and designs can be drawn on screen. The cartridge also includes the Stitchworld patterns, which can be loaded and adapted or included as part of a larger design. When complete, the design is sent direct to the knitting machine, avoiding the necessity of drawing out or entering it into the machine.

The memory of the PPD is the same size as that of the knitting machine. When transferring designs, the WHOLE MEMORY is transferred – including any designs and any blank space and this overwrites the designs in the machine's memory – except when using the KH965 or 965i.

After purchasing a PPD, the first step should be to save all the designs in the machine's memory to the PPD. The PPD and machine should be connected using the lead provided and the designs saved as instructed for each model (either SAVE and EXEC or 552).

As new designs are added, LOAD these to the knitting machine. The machine and PPD should then have the same designs at most times. These two copies provide an insurance in case of any problems.

The memory of the PPD will be full, either when all the available space has been used (equivalent to 27 mylar sheets) or when there are 98 designs in the memory and no further pattern numbers are available. In either case, there are two alternatives available:

1. Delete one or more of the patterns to make room for further designs.
2. Save the designs to disk, using the Brother disk drive. All the designs can then be deleted.

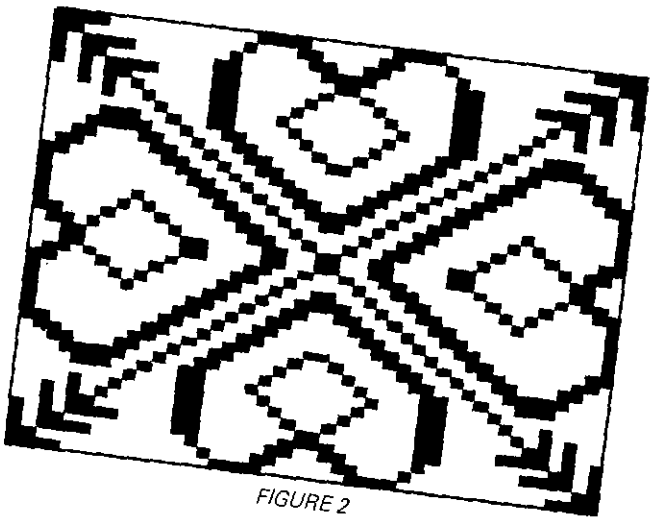


FIGURE 2

USING A COMPUTER

Owners of IBM-compatible, Amiga and Mac computers can design using the computer screen with a variety of software. In most cases, it is possible not only to design stitch patterns but also garment shapes.

These can then be combined to give a complete picture of the garment before starting to knit.

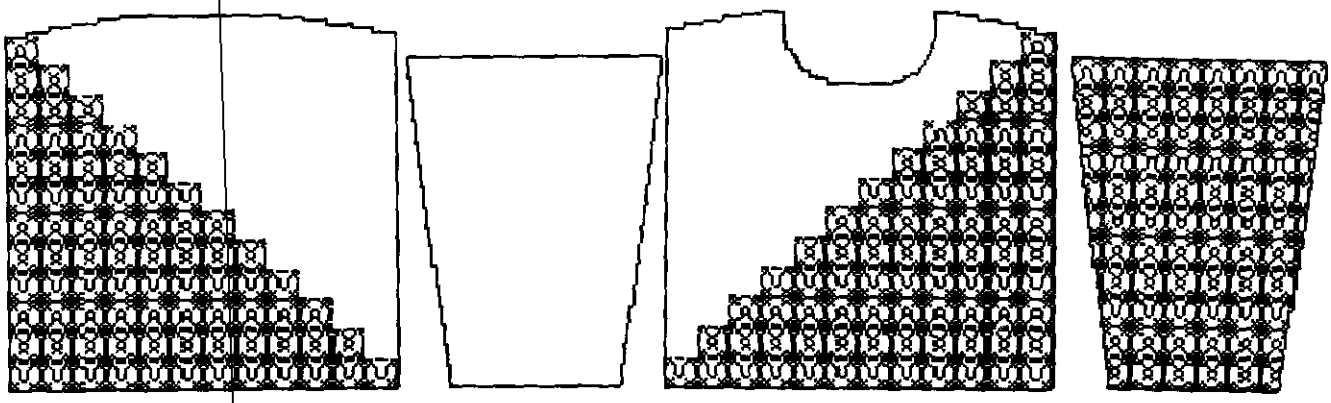
Most programmes make it possible to download the stitch pattern to the knitting machine in a similar way to the PPD. The computer and machine are joined by a link – if buying a programme, check carefully that a suitable link is available.

The speed and versatility of computer programmes for designing complete garments is amazing. A programme such as DesignaKnit make it possible for any knitter to be a designer.

Choose the garment style and size, then design or select the stitch pattern to be used. Put the garment shape and stitch pattern together, making any adjustments that are necessary – an example is shown in Figure 3. After downloading the stitch pattern to the machine, it is even possible to follow on-screen instructions for shaping and colour changes while knitting.

The snowflake and box designs (Fig. 1, 2 and 3) are taken from Diane's book 'Motif Magic', which includes ten samples for Brother electronics and costs £5.25 (£5.50 by post). More information about entering patterns and programming Brother electronic machines is available in Diane's User's Guides for the KH900, KH930/940/270, KH950/950i or KH965/965i. 'The PPD User's Guide' and 'The DesignaKnit User's Guide' cover the PPD or DesignaKnit (Windows and DOS versions available) in detail. These books are £5.95 each from your local dealer, or £6.20 by post from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol, Avon BS19 2UQ.

FIGURE 3



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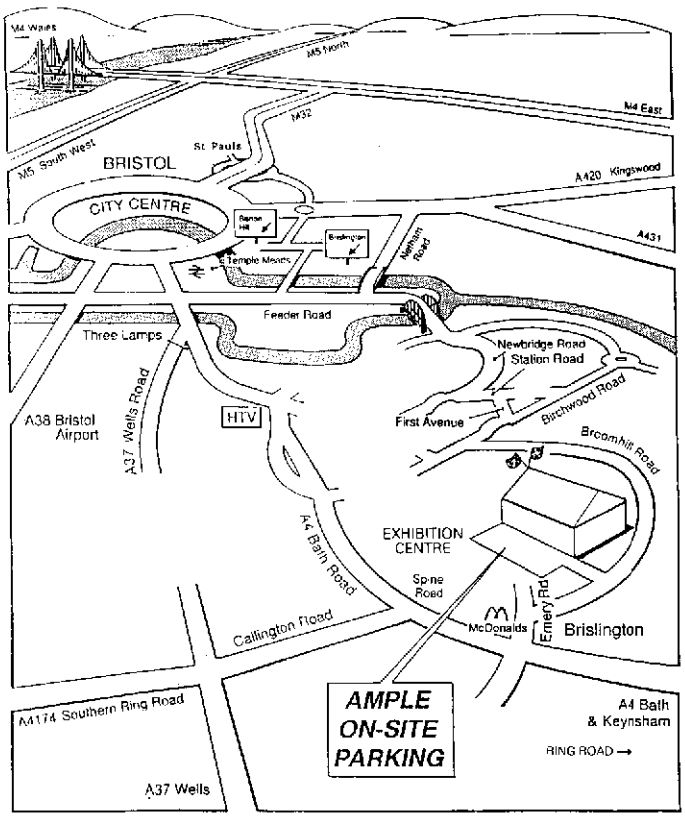


BRISTOL & BATH EXHIBITION CENTRE

The Bristol and Bath Exhibition Centre is a brand new facility just off the A4 on the south side of Bristol. It is easily reached by road or public transport and will be fully sign-posted from all major routes. There is on-site parking and also a free bus shuttle to and from the park-and-ride car park, close by.

There is level access to the exhibition which will be held on the ground floor and the centre offers first class bar and restaurant facilities plus a free left-luggage service.

YOUR TICKETS COULD BE FREE!

Thanks to organisers, Nationwide Exhibitions (UK) Ltd, we have 20 pairs of tickets for the 11th Knitting & Needlecraft Exhibition at Bristol which are absolutely FREE to those readers who are lucky in our draw. The tickets are for Friday, 17th March, but as they are complimentary, they can be used on any of the three days of the exhibition.

All you have to do to enter your name in our lucky draw, is to write it and your address on a postcard or the back of a sealed envelope and send it to BRISTOL TICKETS, *MKM*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Post your card quickly as the draw must take place in time for the tickets to be sent out and . . . the show's on 17th March!

STILL TO COME . . .

. . . the last in the current series of Nationwide Knitting and Needlecraft Exhibitions, but the first to be held in Hull.

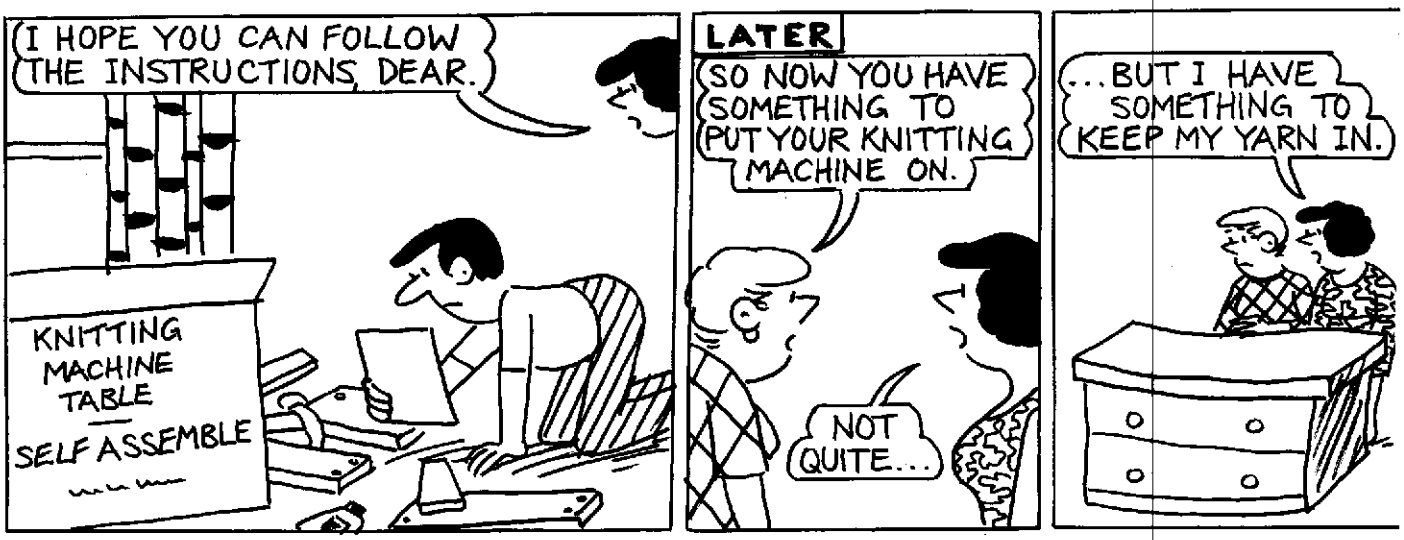
NEW SHOW

THE EAST OF ENGLAND KNITTING AND NEEDLECRAFT EXHIBITION
Hull Exhibition Centre

HULL 31st MARCH - 2nd APRIL 1995 OPEN 10 to 6

The Woolleys

by Doug Baker



THE 11TH SOUTHERN
KNITTING & NEEDLECRAFT EXHIBITION
BRISTOL & BATH EXHIBITION CENTRE

SHOW GUIDE

BRISTOL *17th – 19th March*

It is the eleventh Southern Knitting & Needlecraft Exhibition which opens on 17th March but this time it will be at the brand new Bristol & Bath Exhibition Centre on the south side of Bristol. Exhibitors will be welcoming hand and machine knitters, sewers and needleworkers, from all over Wales and South West England to the new venue and visitors from other areas could combine a visit to the show with a spring weekend break.

Spring will be well under way indoors whatever the weather, with exhibitors 'bursting' with their latest ideas in colours, designs and materials. Fashion is favouring prettiness and pastels but there are always several different trends and a day at the exhibition will give you a chance to spot them and make your own choice.

Designs and ideas from other crafts can also be just the inspiration a knitter needs, so make the most of the combination of handicrafts on display at Bristol for a little 'cross-fertilisation'. Dressmaking and appliqué, cross stitch and fabric painting, beads, buttons, bows – there are all kinds of ways of adding an extra dimension to your knitted garment or design ideas even if you are not a regular fan of these crafts.

For knitters, the exhibition begins at the beginning with spinning and moves on through yarns, machines and accessories, literature and publications to designer knitwear. At the same time there are exhibits covering sewing, weaving, fabrics, crochet, haberdashery, taspestry, embroidery, toy making, patchwork and quilting so no one who has an interest in needlecraft will feel left out.

However, if your visit has a thoroughly practical purpose such as the upgrading of your machine or its accessories, the show won't disappoint you. All the latest products will be there for you to see and often try for yourself, with demonstrations throughout the show. There will be workshops, lectures and fashion shows with free draws and competitions to add a little spice to your day. Come and try your luck – you'll be sure of a good day out and the offer of some very special show prices even if you don't win a prize.

TICKET PRICES AND ADVANCE BOOKING

The 11th Knitting & Needlecraft Exhibition takes place at Bristol & Bath Exhibition Centre on Friday, 17th March, to Sunday, 19th March, at 10.00 am to 6.00 pm. Admission prices, which include all attractions, lectures, workshops and fashion show admission, are: Adults, £4.50; Senior Citizens, £3.50; accompanied children under 16 years, FREE.

However, you can save £1 on every ticket that is booked in advance so, save money and book now from: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU. Access and Visa cards are accepted. Tel: 0117-970 1370.

EXHIBITORS AND STAND NUMBERS

A K Yarns	92
Ann Durkan	86
Arcade Sewing Machine Co Ltd	73
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Bee Bee Wools	28
Black Sheep Co	105
Busy Bee Basics	99
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C B T	55
Cargoes	32
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Jaquandra	76
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DESIGN LINE

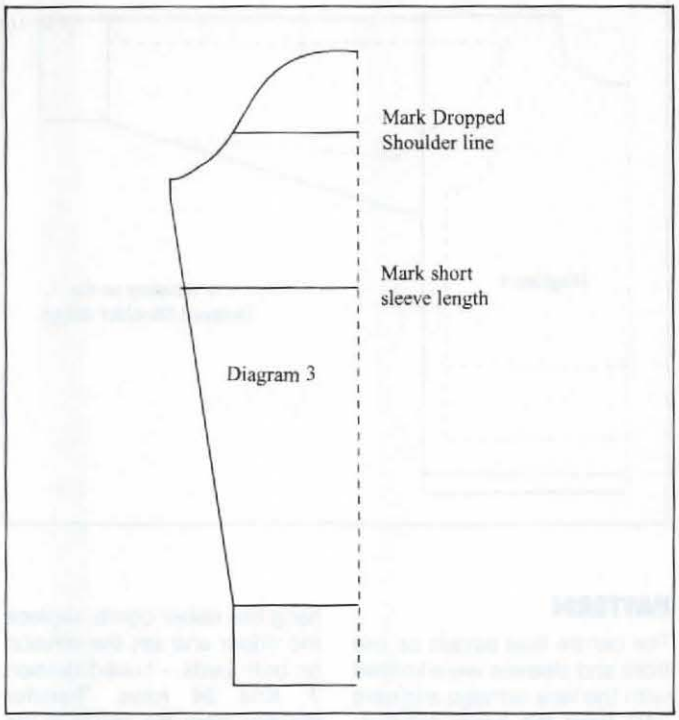
DROPPED-SHOULDER DESIGN

The Master Block is used to design any shape that you would wish to knit, so it is important to make sure that it is a good fit. This month I have used the block to design a dropped-shoulder garment.

Rita Rubery

Although it is not a shape that I like, or knit for myself very often, the dropped-shoulder is generally very popular and many garments in current magazines – either machine knits, or hand knits – seem to favour this design. Anyway, part of the fun of designing your own knitwear is to make something that suits your shape and height and also to make garments suitable for any occasion.

There are many versions of the dropped-shoulder garment. The one that I have chosen has shaped shoulders and is the normal length for a jumper. I have also knitted the welt separately and slightly narrower than the body so that it gives a bloused effect. Diagram 4 gives another version, where the front and back are straight rectangles with just neck shaping. This can, of course, be made any length. Usually, on longer garments, it is finished with a hem or narrow rib and the extra ease will be added to the complete length. Because the shape is so simple, a dropped-shoulder design is the ideal choice if you want to try out a complicated stitch pattern. Intarsia, for example, requires a lot of concentration and it's a great help not to have to worry about shaping at the same time as knitting!



THE BLOCK

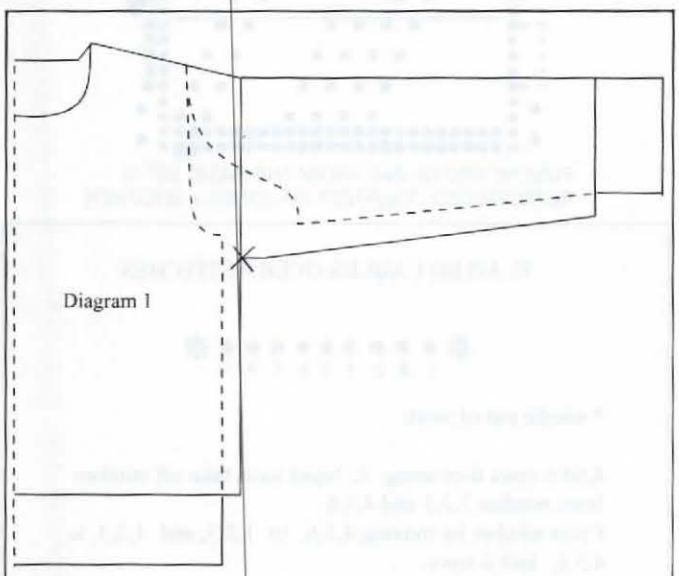
Diagram 1 shows how putting the two pieces of the block together will give the overall measurements of the finished garment. The sleeve must be drawn and knitted separately, of course. I have simply drawn them together to illustrate how to use the sleeve block to get the correct sleeve length when knitting a dropped shoulder design. As you will see, the sleeve length will vary depending on how much extra ease is added to the body block.

YARN

The sample garment was knitted with double knit yarn, at the highest tension on my Brother 830. The yarn is Copley Double Knit, in 100g balls; the garment used five balls.

TENSION

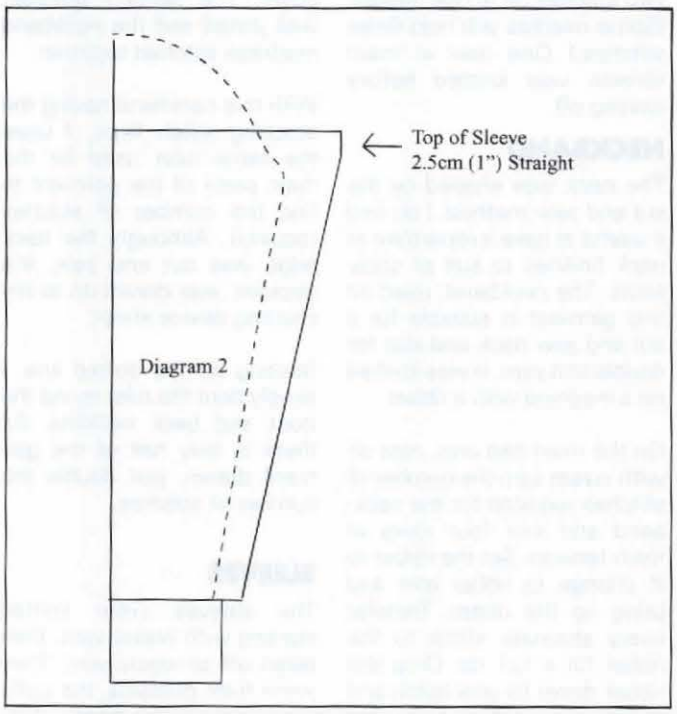
My tension square measured 15.2 cm over 40 stitches and 17.8 cm over 60 rows. Welts and cuffs were knitted using 1x1 rib at tension 7 on both beds.



DROPPED SHOULDER

Decide on width of *Top of sleeve* and place marker threads on Back and Front to help when making up.

Use Sleeve 'Block' to find *Length of Sleeve* for 'Dropped Shoulder' design.



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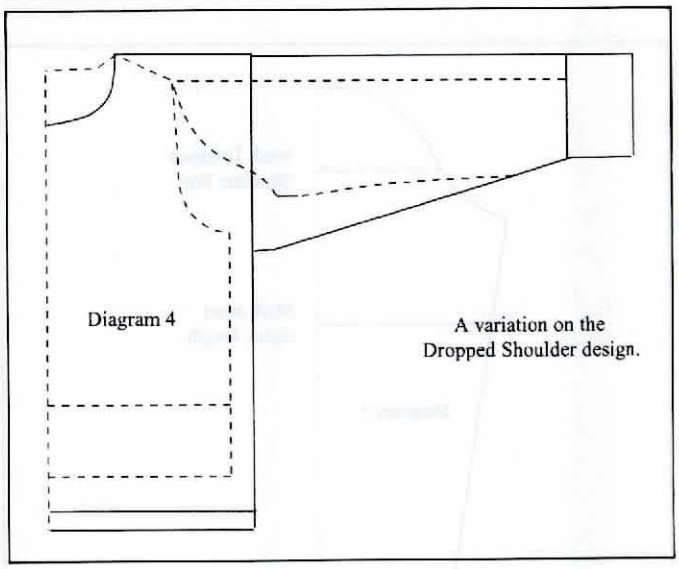


Diagram 4

A variation on the Dropped Shoulder design.

PATTERN

The centre lace panels on the front and sleeves were knitted with the lace carriage and card 24D from the basic set supplied with the machine. The back was knitted in stocking stitch. As the pattern needles are selected and brought forward on Brother machines, it is quite simple either to push back all unwanted needles selected by the lace carriage, just leaving those in the centre block, or to use blocking pins.

EDGINGS

All the main pieces were started on waste yarn. After knitting the welts and cuffs, the stitches were transferred from the ribber to the main bed. The stitches from waste yarn were then picked up on to the same needles, decreasing as necessary by putting two stitches on to one needle. (Some needles will hold three stitches.) One row at main tension was knitted before casting off.

NECKBAND

The neck was shaped by the cut and sew method. I do find it useful to have a repertoire of neck finishes to suit all occasions. The neckband used on this garment is suitable for a cut and sew neck and also for double knit yarn. It was knitted on a machine with a ribber.

On the main bed only, cast on with waste yarn the number of stitches required for the neckband and knit four rows at main tension. Set the ribber to P, change to ribber arm and bring up the ribber. Transfer every alternate stitch to the ribber for a 1x1 rib. Drop the ribber down by one notch and hang the ribber comb, replace the ribber and set the tension on both beds – I used tension 7. Knit 24 rows. Transfer stitches from the ribber to the main bed, drop down the ribber and remove the comb. Pick up the bottom of the ribber stitch on to the same needle on the main bed. This will double and seal the rib which will make it easier to sew on to the neck edge. Knit four rows at main tension and take off on waste yarn.

After joining one shoulder, the two flaps of stocking stitch were pinned each side of the neck edge. The waste yarn was unravelled down to the last row and then by a few stitches at a time. On the front of the garment, backstitch through the open stitches of the main yarn and on the inside just catch the stitches down. The second shoulder was joined and the neckband mattress stitched together.

With this neckband having the stocking stitch flaps, I used the same ruler used for the main parts of the garment to find the number of stitches required. Although the neck edge was cut and sew, the neckline was drawn on to my charting device sheet.

Starting on the dotted line, I simply bent the ruler round the front and back neckline. As there is only half of the garment drawn, just double the number of stitches.

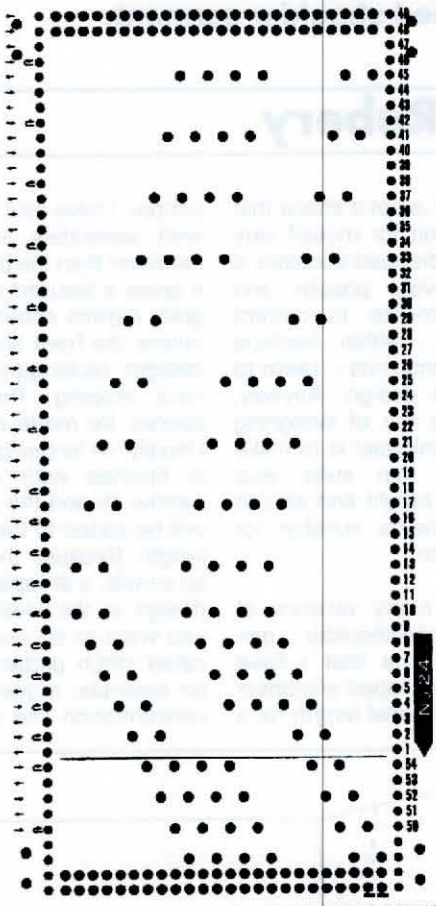
SLEEVES

The sleeves were knitted starting with waste yarn, then taken off on waste yarn. They were then pressed, the cuffs were knitted and attached first. The complete sleeve was then attached to the body, on the machine, as follows:-

First, with both shoulders joined and the right side of the garment facing you, pick up between the marker threads by pushing the treble transfer tool through the edge stitch. As the right side is facing you, it will be easy to do this neatly. Then, with the wrong side of the sleeve facing you, pick up the stitches held on waste yarn from the top of the sleeve on to the same needles.

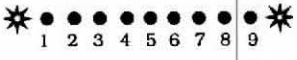
You can now either knit one row and cast off or work as follows. Have the edge of the garment behind the latches and the stitches from the top of the sleeve in the hooks of the needles. Carefully take the needles back so that the edge will knit over the stitches, then cast off.

Alternatively, the edge of the garment can be picked up and the sleeves knitted down to the cuff. The lace pattern will look the same knitted in either direction but you may have to reverse the plaited cables.



PUNCHCARD No 24D FROM THE BASIC SET IS REPRODUCED COURTESY OF JONES + BROTHER

PLAITED CABLES OVER 9 STITCHES



* needle out of work

Knit 6 rows then using 2, 3eyed tools take off stitches from needles 1,2,3 and 4,5,6,
Cross stitches by moving 4,5,6, to 1,2,3, and 1,2,3, to 4,5,6, knit 6 rows.
Take off stitches 4,5,6, and cross with stitches 7,8,9, -- moving stitches 4,5,6, to 7,8,9, first, then crossing stitches 7,8,9, onto 4,5,6.
When the finished knitting is taken off the machine it is very disappointing to find a mistake has been made. To remind myself as I cross stitches for the cables I Think!
- move ***inside*** stitches out first .

CREATIVE INTARSIA

PRIMROSES

A small feature in my parent's garden has been the inspiration for this month's design.

Terry Armitstead

It is simply a terracotta flower pot with part of one side broken away. It lies on its unbroken side and contains a small posy of primroses. It gives the impression that the pot was accidentally knocked over and broken by some now long-gone gardener and has subsequently been colonised by wild primroses.

The shades of colour shown on the graph have been deliberately chosen to be as clear as possible to read, but you can use shades which are closer for a more natural, blending effect.

There are four shades of terracotta; a leaf green; a dark, leaf green for the shadows and a dark olive green for the under growth. The primroses are in two shades of yellow and I have used pale yellow for the bud stalks.

The motif can be further enhanced by a few embroidery stitches along the veins of the leaves and by stitching French knots in the centre of each flower, as indicated on the graph. These are not essential, but the short time spent putting on the embroidery does add enormously to the finished look of the design.

SILVER SCENE

COMBINING PROGRAMS

Last month I wrote about the PE1 Design Controller and the program for designs larger than one mylar sheet. This month I'll show you how these two programs can be combined.

Liz Norton

From time to time, you may need to combine two programs for a special knitted effect. One example which comes to mind is programming an intarsia pattern for knitting with the electronic AG50 intarsia carriage. However, you can also use this program for large, multi-coloured patterns which are to be knitted either as double jacquard or – in some circumstances – as single bed Fair Isle.

The program you key in is the same as for the small design requiring several colours in a row, except that the number of rows, stitches – or both – will be more than those for a single mylar sheet.

Suppose you are going to knit a design, in five colours, which is 200 rows long and 120 stitches wide. The program will be READ 200, F4, 120, F3, 5. If the design were in two colours, it would occupy four mylar sheets and be fed in in numerical order as shown in Fig.1. (See also Silver Scene in the December 1994 issue.) For five colours in a row, each mylar sheet in Fig.1 is replaced by five – one for each colour – and we'll call them A, B, C, D and E. They have to be fed in in the order 1A, 1B, 1C, 1D, 1E; 2A, 2B, 2C, 2D, 2E; 3A, 3B, 3C – and so on. It takes time to mark up the sheets and read them and a clear head is required. However, it's a whole lot easier and quicker than knitting intarsia with a manual carriage!

There is one important point to notice when using the several-colours-in-a-row program for a motif-type design. You can't simply program just the motif design into the Design Controller and then mark out the limit of the design on the needle bed with your point cams. When the main carriage is set to slip, or the electronic intarsia carriage is used, the needles outside the point cams will never be programmed to knit.

Fig.1

Order of reading in mylar sheet for a design 200 rows long and 120 stitches wide

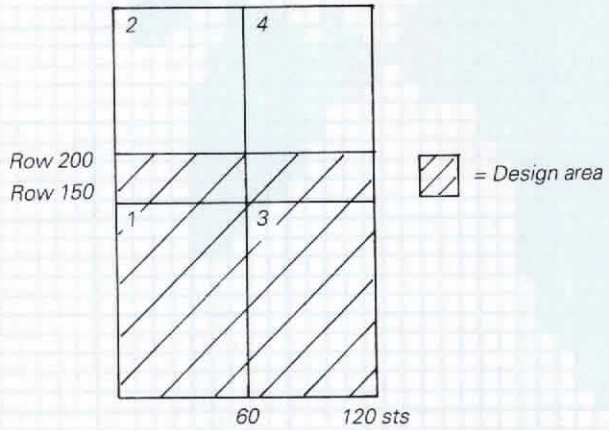


Fig.2

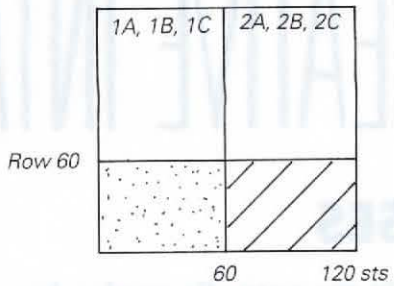


Fig.3

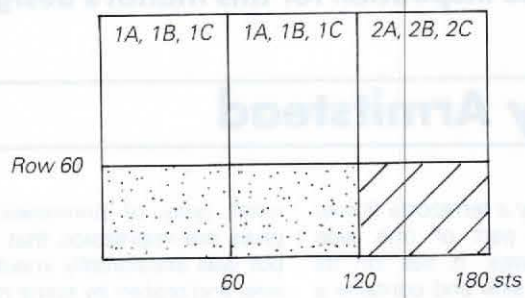


Fig.2 enlarged to allow for a larger area of background knitting

= Motif

= Blank mylar sheets to be read in to programme knitting in background colour outside the motif area

Instead, you have to program a blank area each side of the motif. So, Fig.2 is the plan for the mylar sheets for a motif 60 rows long and 60 stitches wide to be knitted in three colours. The motif is on sheets 2A, 2B and 2C. Sheets 1A, 1B and 1C are all blank. The mylar sheets are read in, in the usual order – 1A, 1B, 1C; 2A, 2B, 2C. The blank sheets 1A and 1B tell the machine that the pattern colours do not appear in that area of the knitting. You don't need three blank mylar sheets for 1A, 1B and 1C – one blank sheet read in three times will do! Moreover, the same blank mylar sheet will do for sheet 2C.

To program the motif in the centre of the knitting, with the No.2 left light on, the N1 cam goes between needles 30 and 31 at the right and the point cams at the edge of the knitting. If the motif occupies the whole of sheets 2A, 2B and 2C, the point cams cannot go further out than needle 90 at either side. If you want more than 180 needles, you have to increase the size of the pattern. To do this, read in sheets 1A, 1B and 1C twice to provide a greater width of background knitting. The plan of the pattern then looks like Fig.3 and the initial program is READ 60, F4, 180, F3, 3.

I've chosen to put the blank mylar sheets to the left of the motif, because the PE1 programs the colour instructions from the markings in the instruction columns of the mylar sheets at the right of the pattern – 2A, 2B and 2C in this case. It seems logical to mark the instruction column for colours on the sheets carrying the actual design. Also, if you put the blank sheets at the right – instead of the motif – and have to mark them for colour, you'll need three blank sheets – one for colour A, one for colour B and one for colour C.

Unless you're knitting intarsia with the AG50, knitting a pattern in three or more colours on the main bed alone means a lot of floats. So, multi-coloured patterns are usually knitted as double jacquard, with the ribber. However, what happens if you don't have a ribber? Is there any way in which you can utilise this program? Also, knitting on either the single or double bed, what does one do for designs? As I said last month, I suggest that you look at your basic pattern pack and at any other sources of designs that you have. See how they can be used for multi-colour work

and combined to make larger designs. With both these points in mind, I returned to my basic mylar sheet pack and came up with the following idea.

One rarely sees garment designs for jackets or cardigans with a border knitted in one design and the main part of the front in another. The only way to do this on most machines would be to knit the border and the main part separately and then seam them. This would mean achieving a perfect invisible seam down each jacket front. However, with the PE1, you can program such a design so that a front can be knitted in one piece and in three colours.

For the swatch, I took patterns 2-17 and 3-21 from the EC1 basic pack and modified them slightly – see Fig.4. I programmed them for a jacket front. I used pattern 2-17, which I shall call pattern A, as the border in colour 1; pattern 3-21 (or pattern B) for the main part of the fabric in colour 2 and the background in colour 3.

For pattern A, I omitted the horizontal bands at the beginning and the stitches at the corners of the design. Pattern 3-21 is made up of four blocks of different small, all-over designs. I used just one of them for pattern B. Even if I had not wanted to modify the designs, I should have had to redraw them to provide the necessary blank mylar sheet to the right of pattern A and the left of pattern B.

I decided that pattern A would include one blank row, at the end of the pattern, so that the pattern repeats would be separated by one row. This made the pattern repeat 24 rows long. Pattern B had to be marked out over 24 rows and, of course, 24 rows had to be a number of complete repeats.

I programmed in a pattern repeat of 24 rows and 90 stitches in three colours – that is R, 24, F4, 90, F3, 3. Sheets 1, 2 and 3 were read in, in order. Stitches 1 to 60 of the pattern had then been read in and stitches 61 to 90 were entirely pattern B (Fig.5). I set the pattern width dials of the EC1 Pattern Controller to 24 and 60 and read in sheets 1, 2 and 3 again. This read in stitches 61 to 90 of the design.

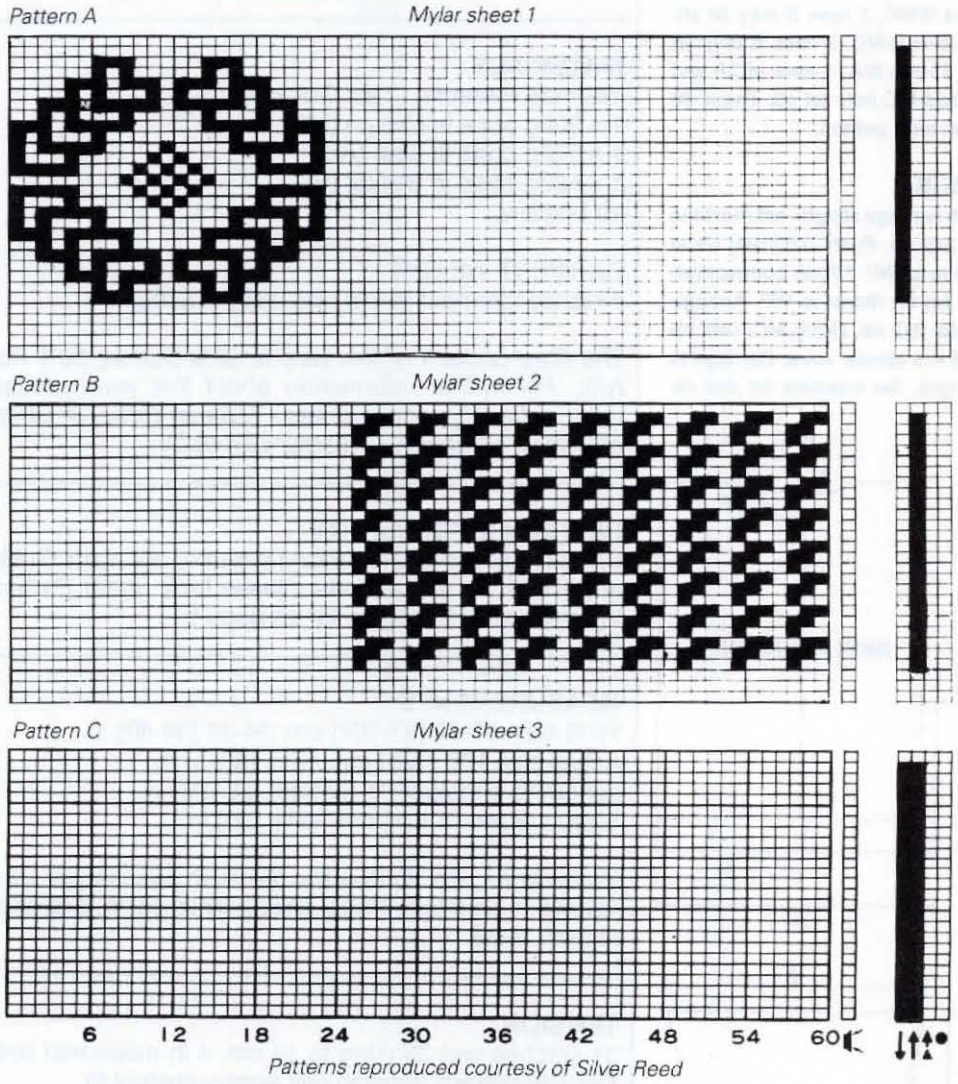
When positioning the left pattern width controller, I was selecting stitch 61 of the pattern. I had to ensure it was the correct stitch to follow stitch 60 – and keep the pattern correct.

If you have a 580 machine, you will need to draw 24 rows and 30 stitches of pattern B, starting at the left edge of a mylar sheet. A blank sheet is required for pattern A, marked in the instruction column for colour 1.

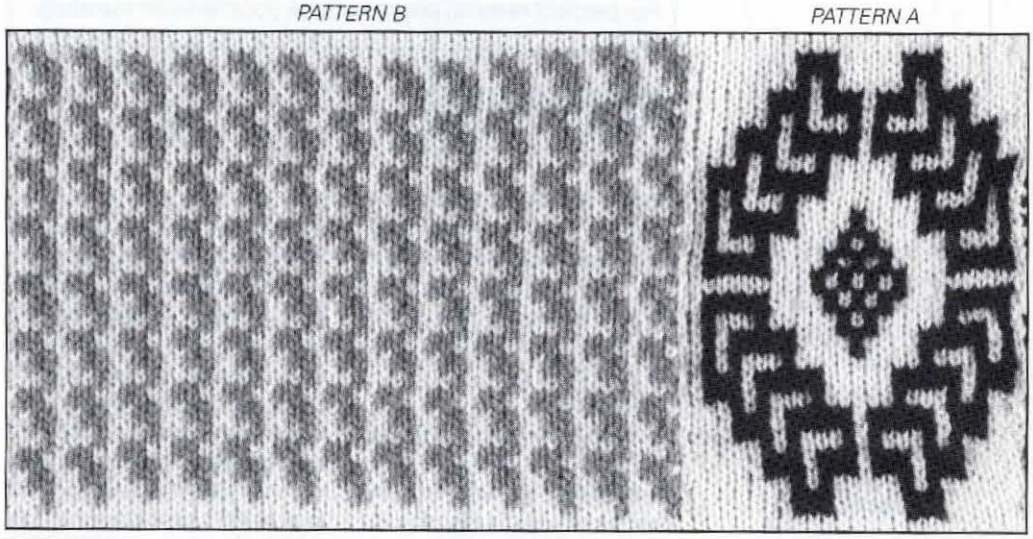
The design could be knitted as double jacquard, but I wanted to see if I could knit it as single bed knitting. Since colour 1 and colour 2 occupy different parts of the design, I thought it should be possible to have only two floats in any one area.

I cast on 92 stitches, 90 stitches for the design and two extra to allow for seaming a band. Even though this was only a swatch, I wanted to mimic knitting a garment because it is often in such circumstances that problems present themselves.

Fig.4



Patterns reproduced courtesy of Silver Reed



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Designed by

SAFARI CARDIGAN 3

Anne Chapman

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama. (Yarn Guide No. 10.)
1 x 500g cone in Cream (MC).
1 x 500g cone in Seal (A).
1 x 500g cone in Biscuit (B).
10 buttons.

GARMENT WEIGHT
Finished garment in first size weighs 570g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 108 [123] cm, 42½ [48½] in.
Length to shoulder 71 [73] cm, 28 [29] in.
Sleeve seam 49 [51] cm, 19½ [20] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

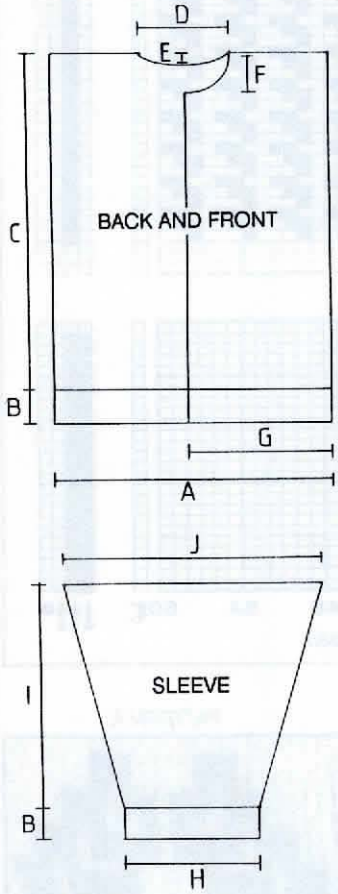
TENSION
31 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
Please see page 35.

FAIR ISLE PATTERN
K 16 rows MC/A, 2 rows MC only (st st), 4 rows MC/B, 4 rows A/B, 2 rows A only (st st), 30 rows A/B, 2 rows A only (st st), 4 rows A/MC, 4 rows B/MC, 2 rows B only (st st), 14 rows B/MC, 2 rows B only (st st), 4 rows B/A, 4 rows MC/A and 2 rows MC only (st st). These 96 rows form pattern.

BACK
With carriage at right, set machine for 2x2 rib. Push 170 [194] Ns at centre to WP. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 28 rows. Transfer sts for st st. Insert card and lock on 3rd row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt *. K 244 [252] rows. RC shows 246 [254].



A = 54.5 [62.5] cm
B = 6 cm
C = 65 [67] cm
D = 18 [20] cm
E = 2 cm
F = 7 cm
G = 26 [30] cm
H = 26 [27.5] cm
I = 43 [45] cm
J = 50 [54] cm

SHAPE NECK
Note patt row on card. Using nylon cord, K 101 [116] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 57 [66] sts. K 2 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 32 [38] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem 69 [78] Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

RIGHT FRONT
With carriage at right, set machine for 2x2 rib. Push 37 Ns at left and 45 [57] Ns at right of centre to WP. 82 [94] Ns. Work as for back from * to *. ** K 225 [233] rows. RC shows 227 [235]. K 1 row extra for left front.

SHAPE NECK
Cast off 8 [11] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 57 [66] sts rem. K 8 rows (K 7 rows only for left front). RC shows 254 [262]. Using WY, K a few rows in st st and release from machine **.

LEFT FRONT
With carriage at right, set machine for 2x2 rib. Push 45 [57] Ns at left and 37 Ns at right of centre to WP. 82 [94] Ns. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by noting alterations in number of rows worked.

SLEEVES
With carriage at right, set machine for 2x2 rib. Push 82 [86] Ns at centre to WP. Work as for back from * to *. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 156 [168] sts. K 21 [13] rows. RC shows 168 [176]. Cast off.

TO JOIN RIGHT SHOULDER
Push 57 [66] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and A [B], K 1 row. Cast off.

TO JOIN LEFT SHOULDER
Work as for right shoulder reading left for right.

NECKBAND
With carriage at right, set machine for 2x2 rib. Push 134 [146] Ns to WP. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2

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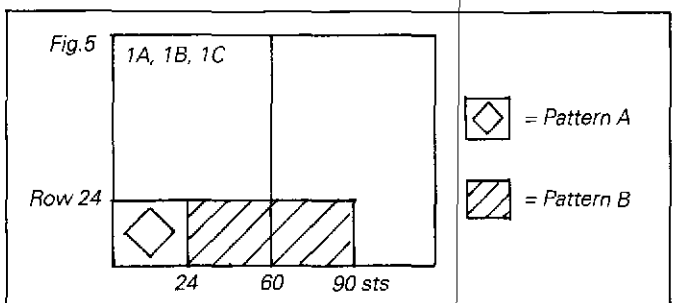


Plan of pattern for swatch

I positioned the N1 cam and the left point cam two stitches in from the left edge of the working needles, with the right point cam at the right edge. Both No.1 and No.2 left lights were on. I was using the YC6 colour changer, so I also knitted with the double-length switch turned on. The cam lever was set to slip. I keyed in KNIT, =, =, so that the row number was displayed at the right of the PE1 Design Controller and the colour at the left.

As soon as I had knitted six rows, I realised that the two needles outside the left point cam were not knitting. Of course they weren't! I'd forgotten that, to get two stitches in background colour outside the pattern area, I had to programme them in (see above). Rather than re-programme to include them, I decided to move the needles outside the left point cam to D position on the two rows the background colour was knitting. For a garment, though, I would programme in a blank area. If I thought of it at the beginning of programming, I would draw pattern A with two blank stitches to the left of it. The position of pattern B would also have to be adjusted. If I forgot until I started knitting, I would reprogramme using three blank sheets to the left of 1A, 1B and 1C.

Now let's look at some of the details of knitting this design. All references to left and right refer to the view of the knitting as you sit at the machine. Pattern A was at the left of the knitting and pattern B at the right.

To start, I threaded colour 1 for pattern A in position A of the colour changer; colour 2 for pattern B in position B and colour 3, the background, in position C. When I knitted, I found that colour 2 became caught in the left edge of the knitting by colour 3 – instead of stopping at the left edge of the pattern B area, where I wanted it. I therefore re-threaded colours 2 and 3 in the colour changer and yarn brake so that colour 2 was in position C and colour 3 was in position B. Threaded in this position, colour 2 did not become caught. As I'd hoped, I had only two floats in any one area. There were floats in colours 1 and 3 behind pattern A and floats in colours 2 and 3 behind pattern B.

As I knitted, I wrapped pattern A at its right edge when the carriage was at the right with colour 1 threaded, as you do when knitting a motif. Similarly, I wrapped pattern B at its left edge after knitting the two rows in colour B. In addition, I brought the edge needle at the left to D position when knitting with colour 1. This ensured that colour 1 came right to the edge of the knitting. Wrapping the needles and bringing the left edge needle to D position ensured a neat finish to both edges of pattern A and the left edge of pattern B.

If I were using this pattern in a garment, I would go on to develop the design – perhaps by outlining the border in colour 1. I would also consider including an outlined, horizontal band of pattern A across the lower edge of the jacket.

Was it worth it? I must admit that after knitting just a few rows of the pattern, I stopped to ask myself if it was a good idea! At first, I was all fingers and thumbs. However, I persisted and soon settled down into a knitting rhythm; by row 20, it was comparatively easy!

I have used highly contrasting colours for the swatch, on purpose, so that you can see what I have done. However should you decide to use this pattern for your own garment, a subtle colourway would be more attractive.

KNITTING NOTES
We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.

rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 37 [40] sts up left front neck, 14 sts down left side of back neck, 32 [38] sts across back neck, 14 sts up right side of back neck and 37 [40] sts down right front neck and place on to Ns. Unravel WY. Using MT+4, K 1 row. Cast off.

BUTTONHOLE BAND

With carriage at right, push 9 Ns on main bed and 10 Ns on ribber to WP for full needle rib/double rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 4 rows. * Make an eyelet buttonhole over centre N on main bed and centre 2 Ns on ribber. K 29 [30] rows. Rep from * 8 times more. Make another buttonhole over same Ns as before. K 4 rows. RC shows 269 [278]. Transfer sts to main bed. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

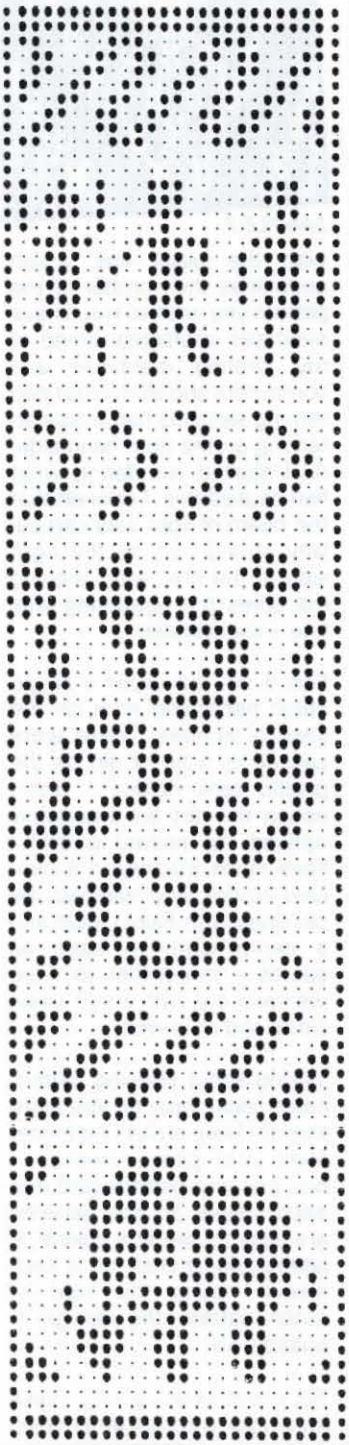
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front bands into position. Sew on buttons.

PUNCHCARD CHART



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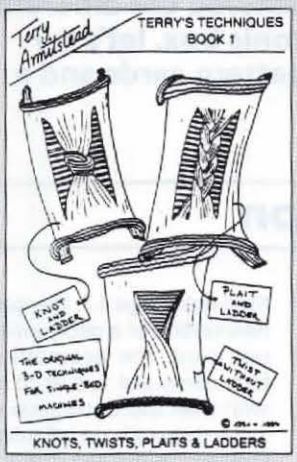

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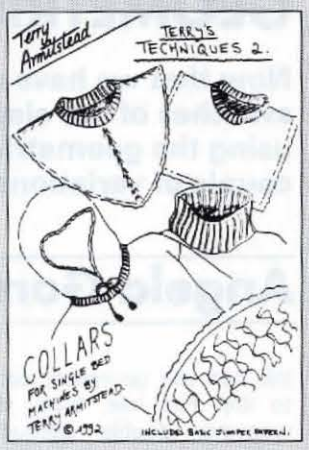

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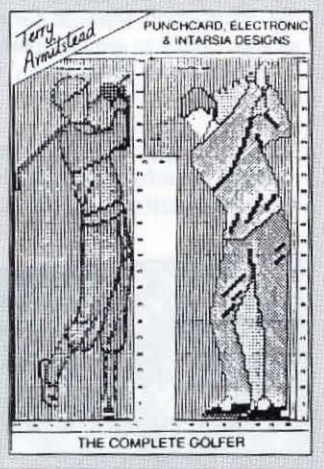

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SINGER SPECIAL

GEOMETRIC PATTERNS

Now that we have mastered the different switches of our electronic box, let's try using the geometric pattern cards and a couple of variations.

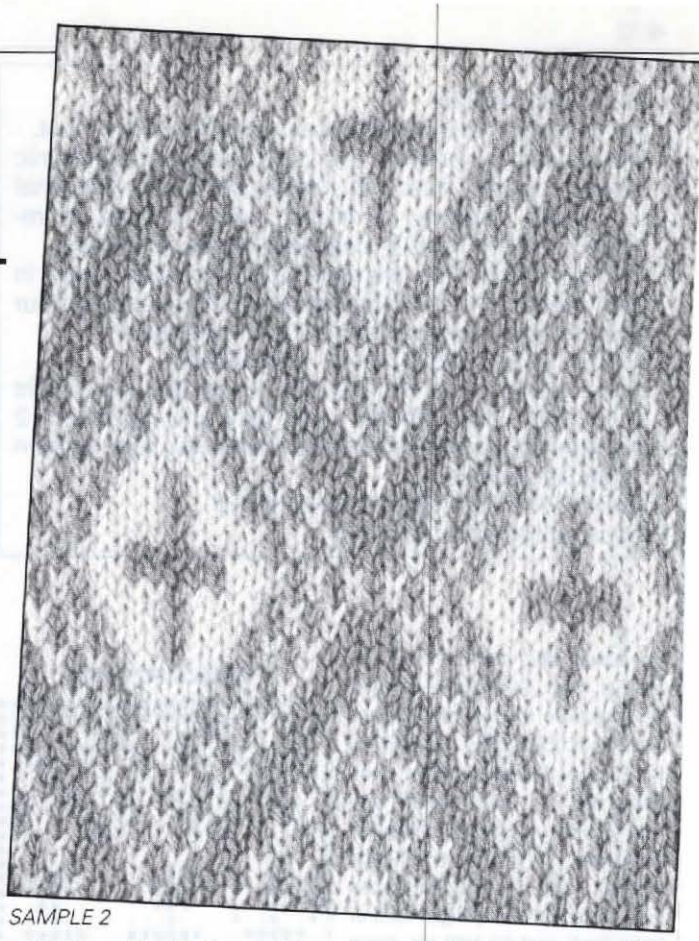
Angela Gordon

We can use geometric cards to knit Fair Isle, tuck, slip, weaving, double Jacquard, garter and lace stitches. We will just be knitting the very easy ones this time – those are the Fair Isle, tuck and slip patterns. The others will keep until we all have more experience with the machine!

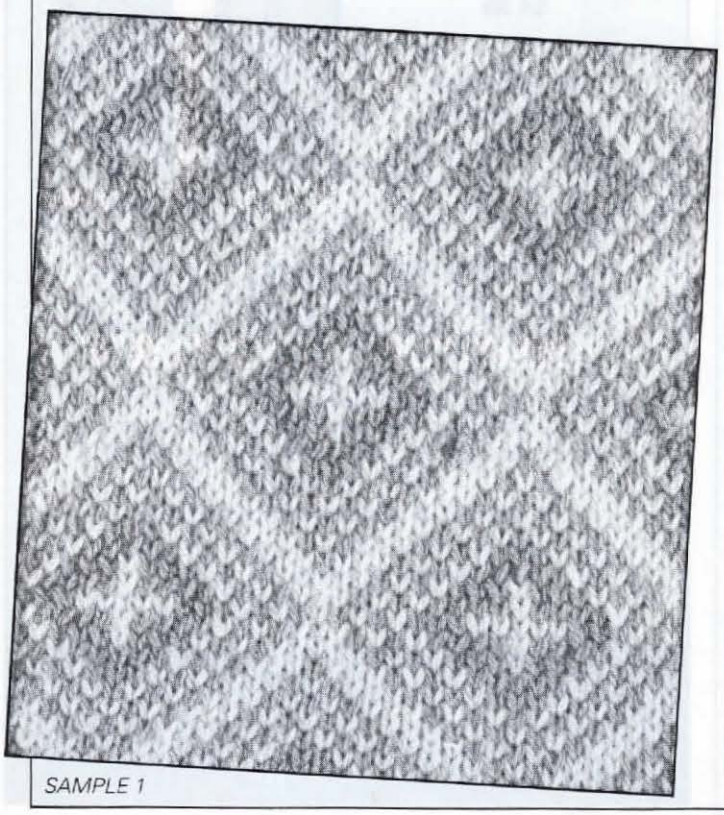
You will need your Electronic Selection Manual to refer to as we work through the samples and it is a good idea to keep the Instruction Manual handy as well until you are completely confident at casting on et cetera.

Turn to page 15 and read through the information on the illustrated pattern charts and then read page 17, the general description of a geometric pattern card. The geometric pattern cards are easier to work with than the decorative ones since there are no calculations required to set the size of the finished knitting (more of that in a future issue).

Before we actually start, let's just check a couple of very important points. Firstly, you should be aware that the Singer light scanning machines are very sensitive to extra strong lights (whether electric or natural sunlight) especially if they are directed at the electronic box. It is tempting to aim a spotlight at the box, to help with lining up the white pattern indicator with the black line which underlines the number of the pattern you wish to knit. I have overhead spotlights aimed at my knitting machines and computers and all my first patterning samples had miss-patterning on the right hand side. As I started wondering what had caused this, I noticed that the beam of light was particularly strong just on the right side of the box. After moving the spots the patterning was fine – well almost!



SAMPLE 2



SAMPLE 1

See if you can spot a single stitch patterning error on the swatch pictures. These were caused by a bit of dirt on the plastic card holder. I didn't notice the dirt but I certainly noticed the knitted errors! I have since purchased a new card holder (and washed the old ones with Fairy Liquid and a damp cloth to keep as spares – remember to rinse well and dry with a soft clean cloth) and all is well.

Talking about keeping pattern cards clean, how do you store them? I keep an A4 ring binder filled with plastic sleeves. I pop just one pattern card into each sleeve so the patterns are easy to see at a glance. A label could be stuck on to each sleeve noting the type of stitch pattern the design is suitable for.

So, check your lighting, make sure your card holder is clean and then choose a pattern card to knit some samples from. Sheet 5 of the coloured stitch pattern sheets show which patterns will be suitable for single bed Fair Isle or Jacquard. I used card 2, pattern number 5 for my samples.

I hope that you can remember how to cast on for single bed work! If not, refer to page 55 of the Instruction Manual and cast on 60 stitches. Knit several rows to ensure everything is working correctly and then prepare for patterning.

First set the cursor as explained in the January issue (also on pages 5/6 of the Electronic Selection Manual), attach the second yarn guide and thread up the second colour. Next, working on a clear flat surface, insert your chosen pattern card into the card holder as described on page 18.

Inserting this into the card reader slot so that it is correctly lined up can be a bit tricky. I would suggest that you try to position yourself directly in front of the electronic box as working off to one side makes it more difficult. With the decorative design adjustment dial on 0, put the bottom of the card into the slot, push it down gently and wiggle it slightly if necessary to get it perfectly straight. Hold the card in position

tion with the right hand and wind it down into the slot with the left. It can sometimes be necessary to have a few tries at this before it goes in straight. If it does start feeding in crookedly, pull it gently upwards and try again – do not continue as this will damage the card and holder! Feed the card all the way in and clip the wire pattern holder in place. When it is properly in place, turn the decorative wheel to one of the horizontal lines (between the numbers) to make sure the card is then gripped in position.

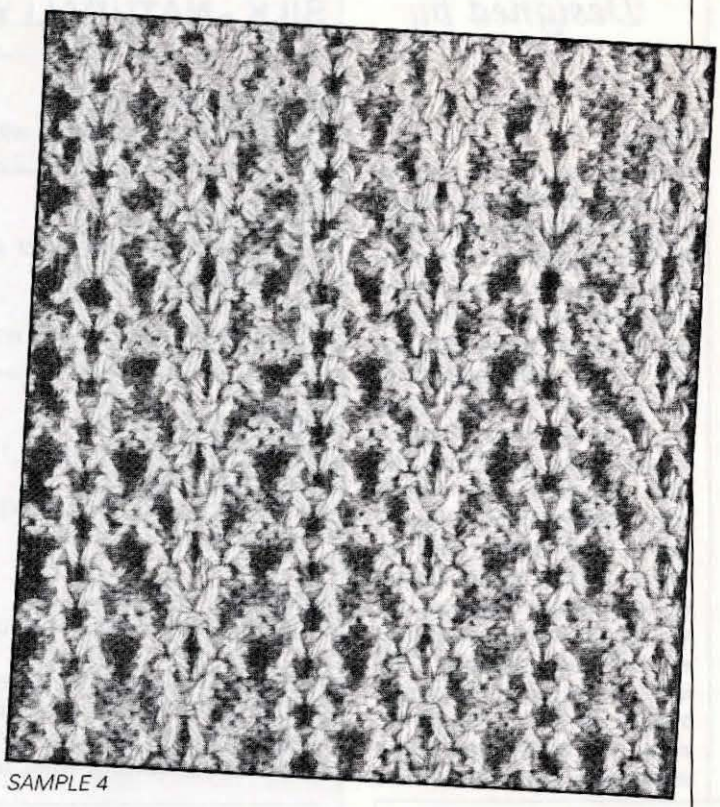
The pattern number on the right of the card would be easier to line up if the electronic box came with a built in magnifier! However, if it is not lined up correctly, you will start your pattern knitting on the wrong row. I find a small red dot, made with a permanent overhead projector pen, placed to the right of the number helps. Take care when winding the card back up, not to catch the centre of the card on the wire guide – I use my fingers to guide it until the top has passed beyond the lower edge of the curved guide.

When you have lined the card up correctly, press the card advance down once and then upwards until the deafening buzz starts. This prepares the first row for knitting. If you would like to knit a few more rows in stocking stitch before commencing the patterning, advance the pattern down one row to stop the buzzing and then just place the fourth switch from the right (with up/down arrows) at the bottom position and the pattern will be held on row 2 until you again centre this switch and re-scan row 1. This can be very useful if you wish to prepare the electronic box before knitting a garment's ribs and can also be used to repeat a row of patterning wherever you want vertical stripes. To start the patterning you must feed the card back up one row until it buzzes again and then off you go.

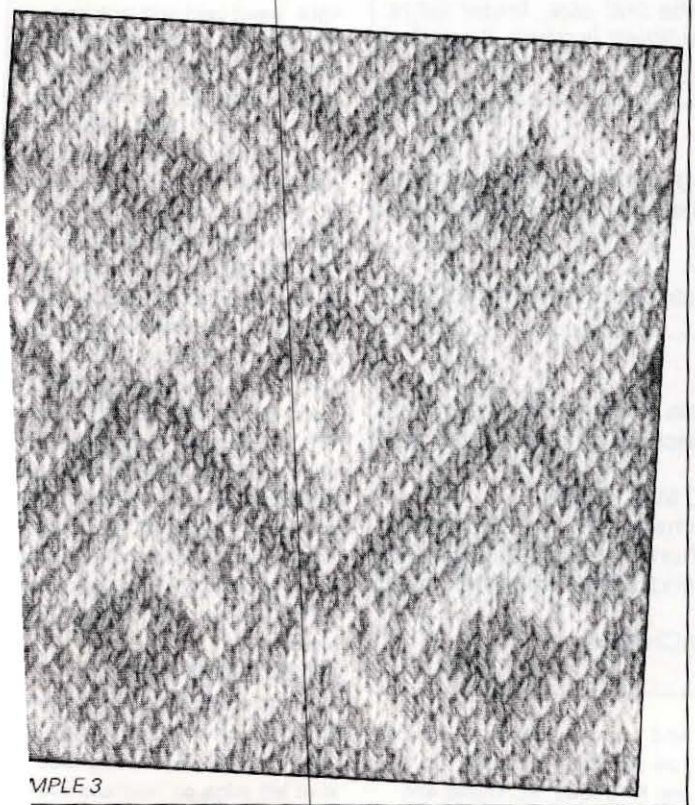
Now we know how to knit our samples, I will describe my variations. Sample 1 is just the straight forward pattern as drawn on the pattern card with all selector switches in the normal positions (centre, centre, centre, up, up).

Sample 2 is knitted with the double length switch on so that every row is knitted twice before the card advances (centre, centre, down, up, up).

Sample 3 is still the same stitch pattern but every time the buzzer beeped at me, I changed between centre, centre, centre, up, up and centre, centre, centre, down, up to reverse the needle selection on the top half of each repeat. Try changing the switch only on every second buzz and you will have alternate whole repeats with reversed colours.



SAMPLE 4



MPLE 3

41▶

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SILK - NATURALLY! 4

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PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Texere Bourette Silk in Oil, 13.5-3NM.
(Yarn Guide No. 12.)
2 x 450g cones in Ecru (MY).
10 buttons.

GARMENT WEIGHT
Finished garment in first size weighs 630g.

The fibre content of this yarn is 100% Silk in oil. For further information about this yarn, please write to the following address:- Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 119 [129, 141] cm, 47 [51, 55.5] in.
Knitted length to shoulder 124.5 [125.5, 126.5] cm, 49 [49½, 50] in.

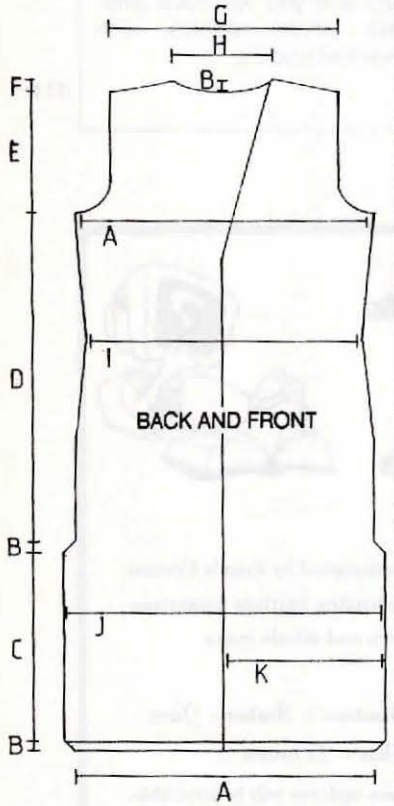
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
24 stitches and 47 rows to 10 cm, 4 in measured over tuck stitch pattern after washing and pressing (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used purl side of tuck stitch as right side of garment. Before knitting, prepare electronic sheets from the charts provided.
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam between needles 9 and 10 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
BROTHER ELECTRONIC MACHINES
Place pattern over centre 0.

BACK
Push 138 [150, 164] Ns at centre of machine to WP. Push 3rd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MT-4 and MY, K 1 row. Push empty Ns to WP. Using MT, K 6 rows. Using MT+3, K 1 row. Using MT, inc 1 st at each end on next 6 rows. 150 [162, 176] sts. K 1 row. Make a hem by placing loops of first row worked in MY evenly along the centre 138 [150, 164] Ns. Unravel WY when work is completed. K 1 row. Set RC at 000. Release card and cont in tuck stitch patt. K 170 rows. Dec 1 st at each end on next 6 rows. 138 [150, 164] sts. RC shows 176. K 164 rows. Shape sides by dec 1 st at each end on next and every foll 12th row until 130 [142, 156] sts rem, K 11 rows. RC shows 388. Inc 1 st at each end on next and every foll 24th row until there are 138 [150, 164] sts. K 13 rows. RC shows 474.



A = 57.5 [62.5, 68] cm
B = 1.5 cm
C = 36 cm
D = 63 cm
E = 22.5 [23.5, 24.5] cm
F = 2 cm
G = 44 [47.5, 50.5] cm
H = 19 [20, 21] cm
I = 54 [59, 65] cm
J = 62.5 [67.5, 73] cm
K = 30 [32.5, 35.5] cm

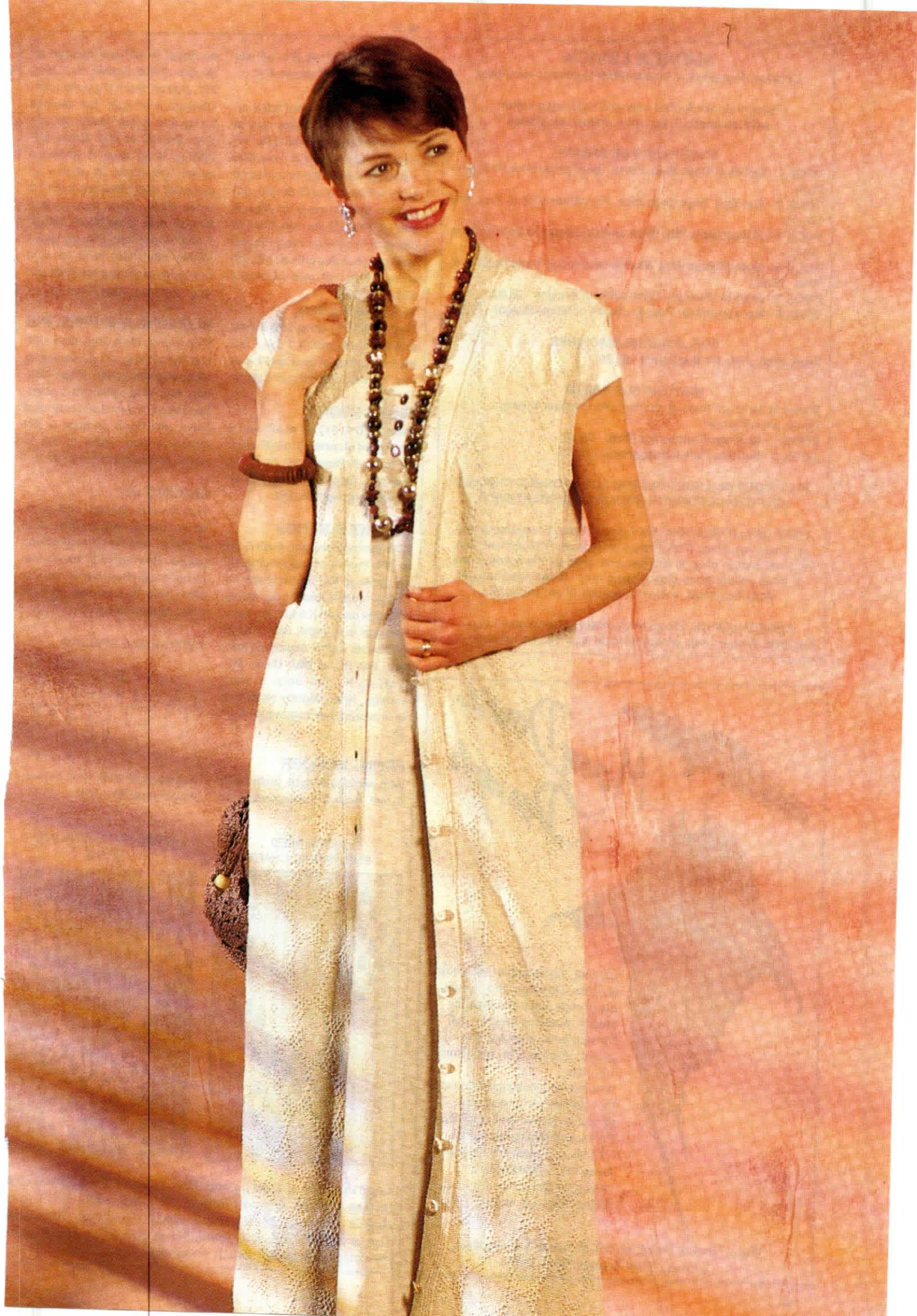
SHAPE ARMHOLES
Cast off 6 [8, 11] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 118 [126, 134] sts rem, then on every foll 4th row until 106 [114, 122] sts rem. K 73 [79, 83] rows. RC shows 580 [586, 590].

SHAPE SHOULDERS
Cast off 5 [6, 7] sts at beg of next 4 rows.

SHAPE NECK
Note patt row on card. Using a length of MY, cast off centre 34 [36, 38] sts. Using nylon cord, K 26 [27, 28] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 5 [6, 7] sts at beg of next row, 2 sts at beg of next row, * 5 sts at beg of next row, 2 sts at beg of next row; rep from * once more. Cast off rem 5 sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck stitch patt. Finish to correspond with first side, reversing shapings.

LEFT FRONT
Push 4 Ns at left and 69 [75, 82] Ns at right of centre 0 to WP. ** 73 [79, 86] Ns. Push 2nd [2nd, 3rd] and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MT-4 and MY, K 1 row. Push empty Ns to WP. Using MT, K 6 rows. Using MT+3, K 1 row. Using MT, inc 1 st at right edge on next 6 rows. 79 [85, 92] sts. K 1 row. Make a hem by placing loops of first row worked in MY evenly along the 73 [79, 86] Ns at left. Unravel WY when work is completed. K 1 row. Set RC at 000. Release card and cont in tuck stitch patt. K 170 rows. Dec 1 st at right edge on next 6 rows. 73 [79, 86] sts. RC shows 176. K 164 rows. Shape side by dec 1 st at right edge on next and every foll 12th row until 69 [75, 82] sts rem, K 11 rows. RC shows 388. Inc 1 st at right edge on next and every foll 24th row until there are 72 [78, 85] sts. K 17 rows. RC shows 454.

SHAPE FRONT EDGE
Dec 1 st at left edge on next and foll 4th row, K 1 row. Inc 1 st at right edge on next row, K 1 row. Dec 1 st at left edge on next and every



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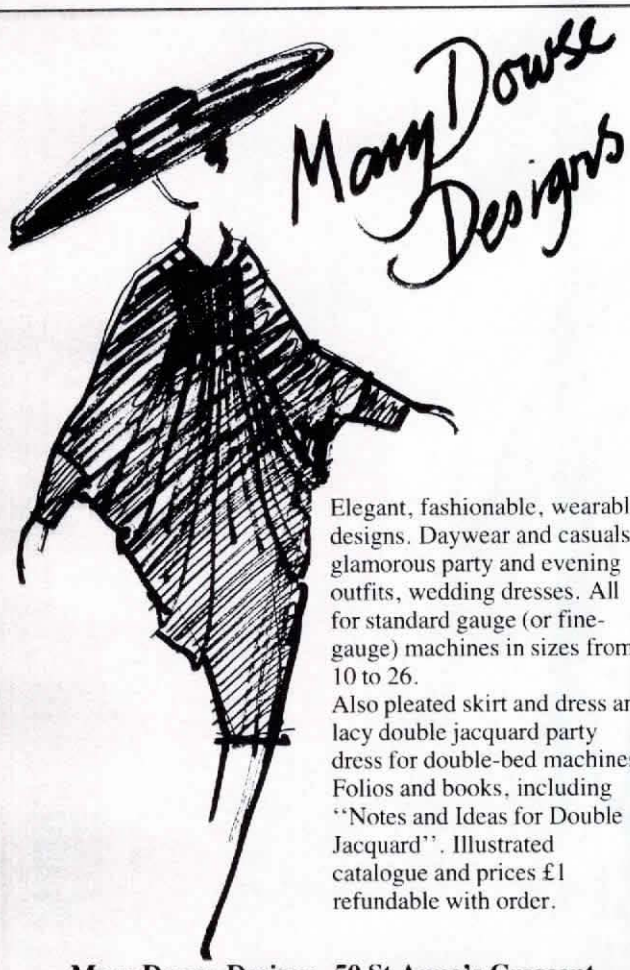

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foll 4th row until 68 [74, 81] sts rem. K 3 rows. RC shows 474.

SHAPE ARMHOLE

Continue to dec at front edge on next and every foll 5th row and **at the same time** cast off 6 [8, 11] sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 56 [60, 64] sts rem, then on every foll 4th row until 45 [49, 53] sts rem. Cont to dec at front edge on every 5th row from previous dec until 30 [33, 36] sts rem. K 0 [1, 0] rows. RC shows 580 [586, 590].

SHAPE SHOULDER

Cast off 5 [6, 7] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off rem 5 sts **.

RIGHT FRONT

Push 68 [74, 81] Ns at left and 5 Ns at right of centre 0 to WP. Work as for Left Front from ** to **, reversing shapings by reading left for right and right for left.

ARMHOLE BANDS

With carriage at right, push 5 Ns to WP. Push 4 corresponding Ns on ribber to WP and arrange for double rib/full needle rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-2/MT-2, K until strip is long enough, when slightly stretched, to fit around armhole edge. Cast off.

FRONT BORDER

With carriage at right, push 10 Ns to WP. Push 9 corresponding Ns on ribber to WP and arrange for double rib/full needle rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. * Make an eyelet buttonhole as shown on diagram, K 30 rows; rep from * 8 times more. Make another buttonhole over same Ns as before. K until strip is long enough, when slightly stretched, to fit up right front edge, around back neck and down left front edge. Cast off.

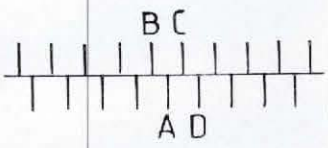
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

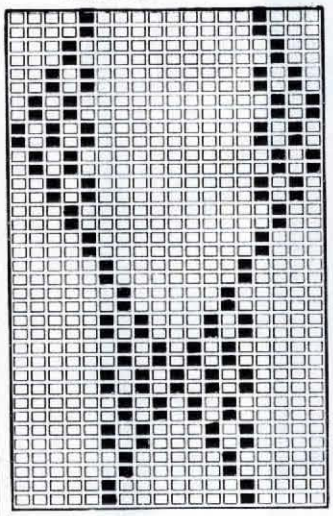
Turn in vent facings and catch down neatly on inside. Join shoulder, side and armhole band seams. Sew armhole bands into position. Sew front border into position with buttonholes on right front. Sew on buttons.

BUTTONHOLE DIAGRAM

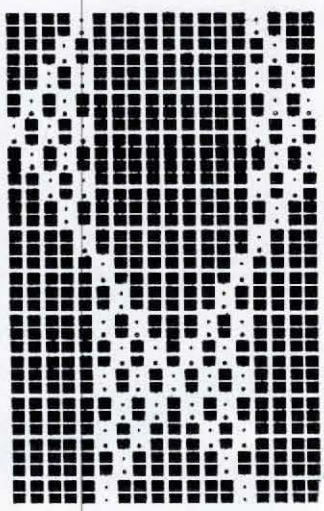


Transfer A on to B, C on to D and leave empty Ns in WP.

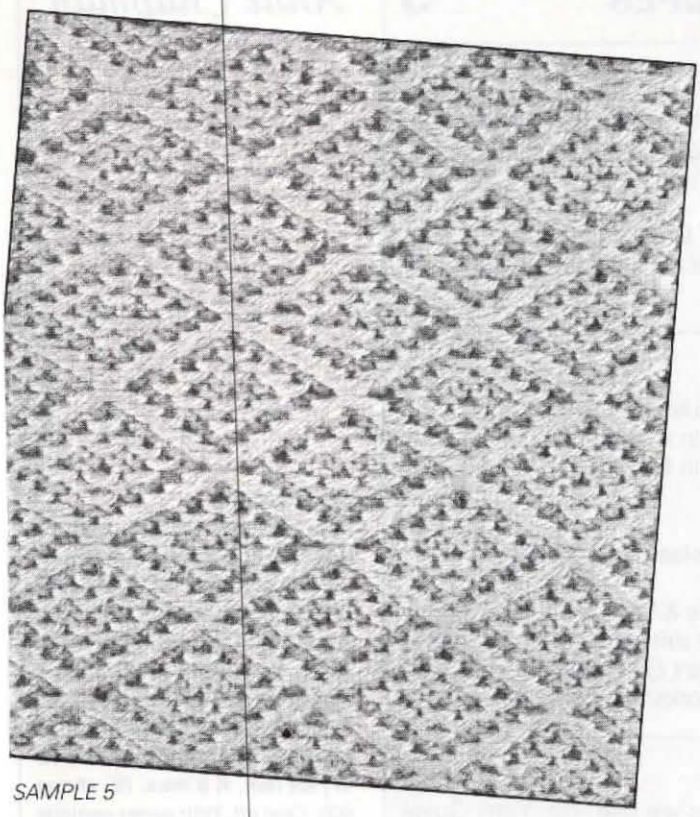
SILVER REED ELECTRONIC CHART



BROTHER ELECTRONIC CHART



Copy diagram or load pattern No. 906 from **Tuck Stitch Collection One** *by Angela Gordon. This disk costs £5.95 from Angela Gordon, 29 St Helens Road, Sandford, Wareham Dorset BH20 7AX. It is available in FB100 or DesignaKnit format; please specify which when ordering.*



SAMPLE 5

When you have tried some variations on one stitch pattern, why not knit some others? The more practise you get the more competent you will become.

Sample 4 is card 2, pattern 3 knitted in tuck stitch and sample 5 is card 2 pattern 2 knitted in slip stitch.

Take great care with variations on tuck and slip stitch patterning. Both must be knitted with needle reversal on (second switch from the right, down) and you should not attempt to knit with it up, or you will get an awful mess where several stitches side by side try to tuck or slip. The slip pattern could be knitted double length but I don't recommend this with the tuck stitch sample as it is already fairly textured and you may find loops, or even stitches, dropping.

I have received letters from several readers asking where they can learn more about their machines, others asking if they should swap their machines for single bed models and also from readers wondering where the series had disappeared to in the December issue.

In response to the first queries, please continue reading these articles and if you have any specific problems let me know and I will try to help but also contact Woolley Software, 179-183 Lawn Lane, Hemel Hempstead, Herts HP3 9JF (Tel: 01442 219288), as they have video tapes and a quarterly magazine just for Singer machines.

To the readers thinking of changing machines – don't! These machines are lovely to operate being very light to handle and produce superb double bed fabrics as well as the single bed ones we are trying out at present. With any machine it takes time to learn the basics and even longer to totally master it and as a user of all types of machine, I really don't think one make is easier to use than another. There may be more of some machines around which can make you feel the odd one out at club meetings or classes, but I suggest you stick with your Singer, in time you will learn to appreciate it's good points.

Sorry about the missing episode in December, our editor, realising how extremely busy I was at the time, offered to let me take a month's respite, which I gratefully accepted.

Keep working through the exercises, we will soon be knitting patterned garments.

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Designed by

MOSS STITCH STRIPES 5

Anne Chapman

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS
Robin Diamante DK. (Yarn Guide No. 14.)
8 [8, 9, 9, 10, 10] x 50g balls in Cream (MC).
8 [8, 9, 9, 10, 10] x 50g balls in Navy (C).

GARMENT WEIGHT
Finished garment in second size weighs 690g.

The fibre content of this yarn is 87% Acrylic, 13% Nylon. For further information about this yarn, please write to the following address:- Robert Glew & Co Ltd, Leeds Road, Idle, Bradford, West Yorkshire BD10 9TE.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 106 [111, 116, 121, 127, 132] cm, 42 [44, 46, 48, 50, 52] in.
Length to shoulder 59 [60, 60, 61, 61, 62] cm, 23 [23½, 23½, 24, 24, 24½] in.
Sleeve seam 46 [46, 47, 47, 48, 48] cm, 18 [18, 18½, 18½, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

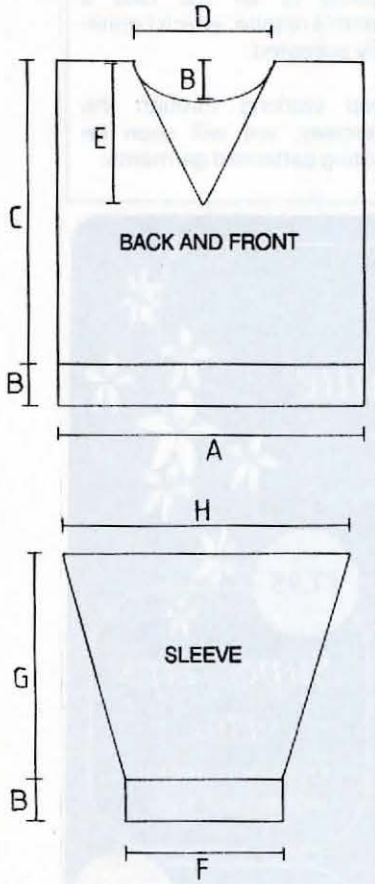
TENSION
23 stitches and 40 rows to 10 cm, 4 in measured over moss stitch and garter stitch stripes (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES
Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
All row counter readings given refer to row counter on garter carriage unless otherwise stated.

STRIPE PATTERN
K 4 rows C, 12 rows MC, 4 rows C, 4 rows MC, 12 rows C and 4 rows MC. These 40 rows form pattern.

BACK
With garter carriage at right and using MC, cast on 124 [130, 136, 142, 148, 154] sts at centre of machine by hand. Insert card or program machine for 2x2 rib. Set RC to 028. Using MT-3, work 28 rows in 2x2 rib. RC shows 000. Insert pattern card on 17th row and change to main garter stitch and stripe patt **. Set RC to 180 [184, 184, 188, 188, 192]. Using MT, work in patt until RC shows 000.



A = 53.5 [56.5, 59, 61.5, 64, 66.5] cm
B = 7 cm
C = 52 [53, 53, 54, 54, 55] cm
D = 24 [24, 25, 25, 26, 26] cm
E = 25 [25, 26, 26, 27, 27] cm
F = 27.5 [27.5, 28.5, 28.5, 28.5, 28.5] cm
G = 39 [39, 40, 40, 41, 41] cm
H = 50 [50, 52, 52, 52, 52] cm

SHAPE NECK
Note patt row on card. Using a length of appropriate colour, cast off centre 20 [20, 22, 22, 24, 24] sts. Using nylon cord, K 52 [55, 57, 60, 62, 65] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Set RC at 028. K 1 row. Dec 1 st at neck edge on every row until 34 [37, 39, 42, 44, 47] sts rem, K 9 rows. RC shows 000. Cast off. With garter carriage at right, set card to number previously noted. Unravel nylon cord over rem Ns, bringing Ns back to WP. Set RC at 028, release card and cont in patt. Finish to correspond with first side, reversing shapings.

FRONT
Work as for Back to **. Set RC to 108 [112, 108, 112, 108, 112]. Using MT, work in patt until RC shows 000.

SHAPE NECK
Note patt row on card. Using nylon cord, K 62 [65, 68, 71, 74, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Use G-Point cams for 3 sts at neck edge. Set RC at 100 [100, 104, 104, 108, 108]. K 1 row. Dec 1 st at neck edge on next and every foll 3rd row until 34 [37, 39, 42, 44, 47] sts rem, K 18 [18, 19, 19, 20, 20] rows. RC shows 000. Cast off. With garter carriage at right, set card to number previously noted. Unravel nylon cord over rem Ns, bringing Ns back to WP. Set RC at 100 [100, 104, 104, 108, 108], release card and cont in patt. Finish to correspond with first side, reversing shapings.

SLEEVES
With garter carriage at right and using MC, cast on 64 [64, 66, 66, 66, 66] sts at centre of machine. Insert card or program machine for 2x2 rib. Set RC to 028. Using MT-3, work 28 rows in 2x2 rib. RC

shows 000. Insert pattern card on 17th row and change to main garter stitch and stripe patt. Set RC to 156 [156, 160, 160, 164, 164]. Using MT, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 116 [116, 120, 120, 120, 120] sts. RC shows 000. Cast off.

NECKBAND

Join right shoulder seam.

FIRST PIECE

With garter carriage at right and using MC, cast on 162 [162, 168, 168, 174, 174] sts at centre of machine. * Insert card or program machine for 2x2 rib. Set RC to 020. Using MT-3, cont in 2x2 rib. Working in stripes of 4 rows MC and 4 rows C, K 16 rows. Using MC, K 3 rows. K 1 row in reversed stocking stitch. RC shows 000 *. With wrong side facing, pick up 22 sts down left side of back neck, 28 [28, 30, 30, 32, 32] sts across back neck, 22 sts up right side of back neck and 90 [90, 94, 94, 98, 98] sts along right front neck edge and place on to Ns. Using MT, K 1 row in st st and cast off.

SECOND PIECE

With garter carriage at right and using MC, cast on 90 [90, 94, 94, 98, 98] sts at centre of machine. Work as for First Piece from * to *. With wrong side facing, pick up 90 [90, 94, 94, 98, 98] sts along left front neck edge and place on to Ns. Using MT, K 1 row in st st and cast off.

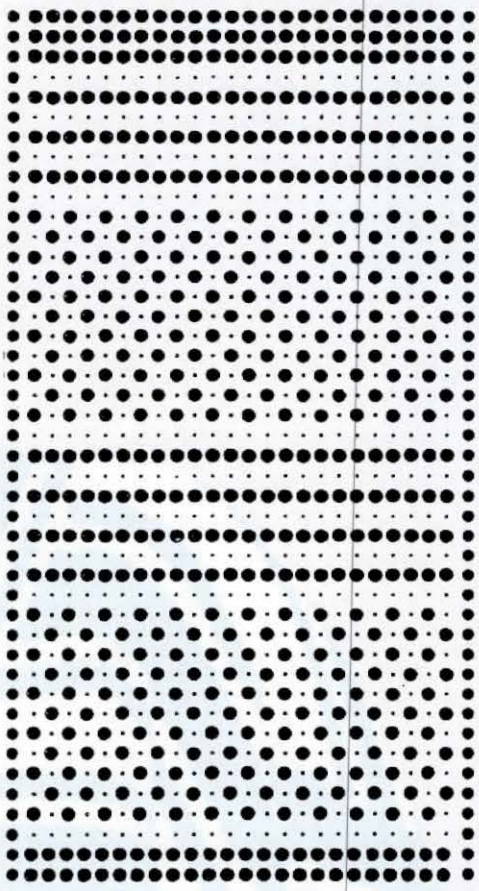
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. Lap right neckband over left and catch down. Set in sleeves, placing centre of cast-off edge to shoulder seam. Join side and sleeve seams.

PUNCHCARD CHART



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CLUB LINE

This month, we've more news from knitting clubs around the country and details of Ruth Wood's plans to launch a Bond Exclusive Club.

LOWESTOFT

Kirkley Knits meet every Tuesday from 7.00pm to 9.00pm at Kirkley Middle School, Southwell Road, Lowestoft. Saturday workshops are also run by the club and courses on Japanese machines for the beginner and intermediate knitter started in September. For further details of the club and future courses, please contact Elsa McFee on 01502 574919, after 6.00pm please.

ELGIN

Sheila Simpson and Tricia Furr have written to tell us about the **Riverside Machine Knitting Club.** Members meet each Wednesday afternoon from 2.00pm to 4.30pm at the Community Centre in Trinity Road, Elgin. If you live in the area and would like to join a club, we're sure you'll be welcome.

PRESTON

Brenda Warburton welcomes new and existing members to the **Fulwood Knitters Club** on the first Wednesday in the month. Club meetings take place in Fulwood Methodist Church Hall, Watling Street, Fulwood from 7.30pm to 9.30pm. There's a really friendly atmosphere and always someone to help with the little problems that arise. If you enjoy outings, this is the club to join. The club has a good, local contact for most makes of yarn and also runs afternoon classes. These are held twice a month on a Monday, with qualified tutors teaching beginners and improvers. For more details, please telephone Brenda on 01772 783823.

CHRISTCHURCH

Pamela Waller is secretary of the **Barbery Machine Knitting Club** and welcomes members to their meetings at 7.15pm on alternate Tuesdays. If you'd like to join them, please telephone Pamela on 01202 485632 or contact the group at Somerford Community Centre, Southey Road, Christchurch, Dorset.

CHELMSFORD

Jayne Edwards runs the **Bekeleigh Club** in Galleywood, Chelmsford on the second and fourth Wednesday in the month. Meetings are in the morning from 10.00am to 12.00 noon and new members are very welcome. For more details, please contact Jayne on 01245 281884.

BROMLEY

Bromley Machine Knitters have been meeting since early last year and members travel to the club from all over south London and north Kent. There's lots of room at the H. G. Wells Centre in Bromley so, if you'd like to join the group, go along at 7.30pm on the second Wednesday of the month and there will be a warm welcome. For further information, please telephone Adrianne Laidlow on 0181-290 5670.

BASINGSTOKE

There's a change of venue and contact for the **Basingstoke Knitting Club.** The club now meets on the second Monday of the month at 7.30pm at The Activity Centre, Lilly Industries Ltd, Kingsclere Road, Basingstoke, Hampshire RG22 5QA. Maggie Smith will be pleased to help you with any queries if you telephone her on 01256 475586.

CANADA

Kathy Geiger has sent us details of her knitting club in British Columbia. The **Knit Knut Machine Knitting Club** serves the greater Victoria area and members meet on the second Thursday of each month from September to June. Meetings include a semi-formal discussion, followed by two or three demonstrations. If you live in the area and would like to join the group, please telephone Vice-President, Kathy on (604) 474 6760 or speak to the President, Colleen Daniels on (604) 642 6959.

FORDINGBRIDGE

The **Fordingbridge Machine Knitting Club** has asked us to pass on a further amendment. The club now meets on the first and third Friday morning of each month in the South Room of the Avonway Community Centre, 36 Shaftsbury Street, Fordingbridge, Hampshire. New members are always welcome to join the group at their friendly and informal meetings.

PETERBOROUGH

The **Purl Drops Machine Knitting Club** meets on alternate Tuesday evenings from 7.00pm to 9.00 pm at Brook Street Adult Education Centre. Members enjoy visits from guest speakers and demonstrations and would like to invite new members in the area to join them. The Club Secretary is Carole Charlton and you can telephone her on 01778 349191 for further details.

GRAINTHORPE

Our good friend, Ruth Wood, has always been a big fan of the Bond knitting system. Recently, it has upset her to see many Bond machines unused and for sale through lack of tuition. She'd like to unite Bond knitters and form the **Bond Exclusive Club.** Ruth is an expert tutor and is always full of enthusiasm for machine knitting so we wish her every success in her new venture. She will be able to encourage you; teach you to get the very best from this basic machine and show you just how versatile Bond knitting can be! For more information, please write to Ruth Wood, Sunset Cottage, Main Road, Grainthorpe, Lincolnshire or telephone her on 01472 388251.

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INSPIRATIONS

THE SCANDINAVIAN INFLUENCE

Following on from last month's designs from Russia, I have crossed the border into Finland and created a selection of border patterns with a Scandinavian influence.

Iris Bishop

Most of the designs from this area of the world seem to consist of borders, motifs and 'seedings' which are very small patterns used to fill background areas of a design. As with most cultures, images from natural surroundings are used for inspiration, adding a more pictorial element to the designs. All of these borders can be used individually, to decorate otherwise plain garments, or combined together to create rich Fair Isle fabrics.

YARNS AND COLOURS

As the basis of all of these designs, I like to use natural colours. The natural fleece colours of different sheep breeds are ideal for this type of design. For the 'deer landscape border' I have used stronger shades of brown, petrol blue and green and small amounts of red, green and blue in the two border fabrics, to bring them to life. All natural-looking yarns, tweeds and flecks are very suitable.

BORDER PATTERNS 1 AND 2 COMBINED WITH SEEDING PATTERN

DEER LANDSCAPE COMBINED WITH SEEDING PATTERN

SEEDING PATTERN

This useful pattern can be used between border patterns, or as a subtle all-over fabric pattern. I like to use it in conjunction with the Deer Landscape in order to create a soft background for the border, rather than using areas of plain knitting.

This design can be knitted with a light or a dark background colour: The background colour knits in feeder 1 and the contrast colour knits in feeder 2. (Note: Only the background colour, in feeder 1, knits on rows 8-13 and 21-26 inclusive.)

DEER LANDSCAPE

Knit the Seeding Pattern with brown in feeder 1 and stone in feeder 2, finishing with six plain rows, before knitting this landscape border pattern. Starting at Row 1 of pattern, knit with natural white in feeder 1 and the following colours in feeder 2:-

Rows 1-29 = dark brown
Rows 30-41 = petrol blue
Rows 42-64 = dark green

Continue with Seeding Pattern, with white in feeder 1 and the light green/grey in feeder 2.

To make the deer stand out from the background, I have Swiss-embroidered the petrol blue stitches at the top of the antlers with dark brown.

BORDER PATTERNS

These two border patterns can be used as individual borders, or mixed with the Seeding Pattern as illustrated.

Start with 2 rows of plain beige.

* Knit Border 1 with beige in feeder 1 and dark brown in feeder 2.

Knit 2 rows of plain beige.

Knit rows 1-7 of Seeding Pattern with white in feeder 1 and grey in feeder 2.

Knit 2 rows of plain beige.

Knit Border 2 with beige in feeder 1 and dark brown in feeder 2.

Knit 2 rows of plain beige.

Knit rows 14-20 of Seeding Pattern with white in feeder 1 and grey in feeder 2.

Knit 2 rows of plain beige.

Repeat from *.

For decoration I have Swiss-embroidered the two stitches in the centre of each star section of Border 1 in shades of red, green and blue, as illustrated.

BORDER PATTERNS 1 AND 2 USED TOGETHER AS AN ALL-OVER DESIGN

THE SCANDINAVIAN INFLUENCE

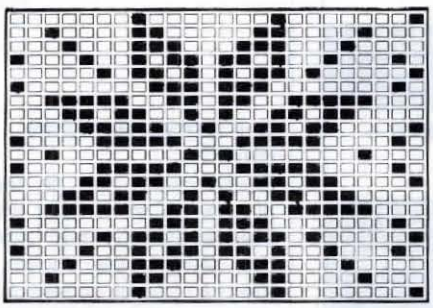
BORDER FABRIC

Borders 1 and 2 can be joined together (with no plain rows between) to create an all-over fabric. It can be simply knitted in two colours, with grey (or other dark colour) in feeder 1 and natural white in feeder 2. In the sample illustrated, I have added just two rows of colour on the following row numbers:-

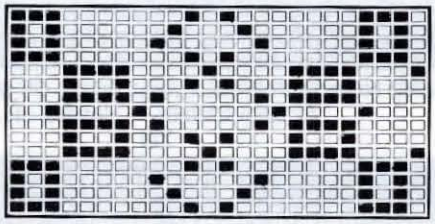
Border 1 – on row 11, use green in feeder 2 instead of white.

Border 2 – on row 8, use red in feeder 2 instead of white.

BORDER 1



BORDER 2



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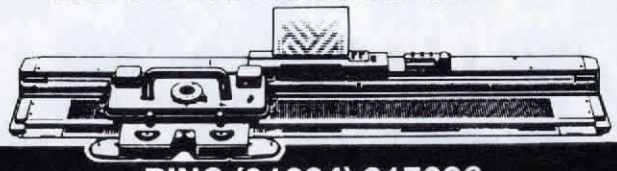

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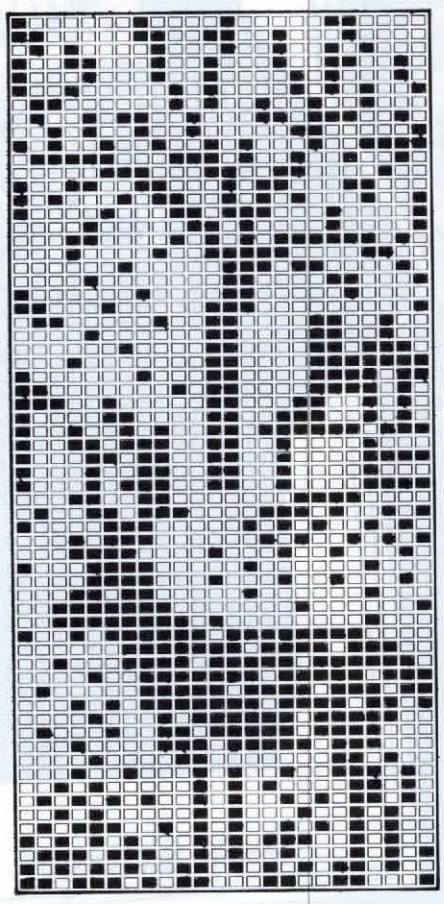
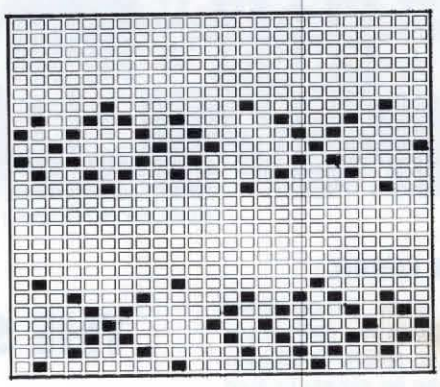


DEER LANDSCAPE



SEEDING PATTERN

THE STITCH PATTERN CHARTS
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MACHINE KNITTING MONTHLY
READER'S COUPON

VALID UNTIL 1st SEPT. 1995

Designed by *Hazel Duignan*

JACQUARD WAISTCOAT 6

PATTERN RATING
*** For fairly experienced knitters.

MACHINES
This pattern is suitable for Passap/Pfaff E6000 machines.

MATERIALS
Forsell Superwash 2-ply Pure New Wool.
(Yarn Guide No. 6.)
1 [2] x 250g cones in Ivory (MC).
Approximately 100g in each of the following contrast colours:- Dark Navy (A), Denim (B) and Rose (C).
6 buttons.

GARMENT WEIGHT
Finished garment in first size weighs 400g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 98 [109] cm, 39 [43] in.
Length to shoulder 69 cm, 27½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
50 stitches on each bed to 16.4 cm and 96 rows to 6.3 cm, measured over the following pattern using stitch size approximately 3½/4 - Knit Tech 207, * using 2 strands of MC, K 2 rows. Using 1 strand of A, K 2 rows. Using 1 strand of B, K 2 rows. Using 1 strand of C, K 2 rows. Rep from * cont. Wash, dry and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES
Use two strands of MC together throughout and use one strand only of A, B, and C throughout.
Remember to put a pusher into the blocking rail for every stitch decreased on each bed.
Read pattern carefully before starting to knit.
As there is no cast-on which exactly matches the one used for this garment, welts and bands are knitted without using electronics.
For this pattern only, RC means the row counter on the lock not on the console.

THREAD YARNS
Thread yarns from left to right as follows:- MC, A, B, C.

PROGRAM
Prog - ENT
Erase - ENT
Cast On - 3 - ENT
All St Patts? - NO
St Patt A - 1362 - ENT
Alter - ENT
Direct - NO
Add - ENT
Add what? - 1364 - ENT
Alter - ENT
Direct - NO
3 Col - ENT
Add - ENT
Add what? - 1152 - ENT
Alter - NO
4 Col - ENT
Knit Tech - 207 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
L Ndl - insert number - ENT
R Ndl - insert number - ENT
Start cast-on - NO
Starting Pos - ENT
Cast On - Press ABC once - ENT
St Patt A - ENT
Push fast forward to obtain program. When the welt has been knitted, press NO to start the pattern.

BACK
Before starting to knit, read Knitting Notes carefully for yarn and pusher information.
Handle down. Orange strippers. Set up 152 [168] Ns on each bed at centre of machine in WP for full needle rib. ** Set lock on N/N and ss to 2½/2½. Using two strands of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Change to black strippers. Set ss to 4/4 and K until RC shows 20. Change to orange strippers. Set lock on N/N and ss to 3½/3½, K 1 row. Set RC at 000. Set ss to 3½/4. Program for Patt A and follow instructions on console. Cont in following sequence throughout:- K 2 rows MC, 2 rows A, 2 rows B and 2 rows C **. K until RC shows 624.

SHAPE ARMHOLES
Set RC at 000. Cast off 5 sts on each bed at beg of next 2 rows. K 6 rows. Dec 2 sts on each bed at each end on next and every foll 8th row until 110 [126] sts rem on each bed. K 7 rows. Dec 1 st on each bed at each end on next and every foll 8th row until 94 [110] sts rem on each bed. K until RC shows 400.

SHAPE SHOULDERS
* Cast off 8 [11] sts on each bed at beg of next 2 rows, K 6 rows; rep from * once more. Cast off 7 [9] sts on each bed at beg of next 2 rows, K 6 rows. RC shows 424 and 48 sts rem on each bed. Cast off. Alter end sts for front and return RC on console to 0. Leave console on Prog whilst you knit the welt for the Front.

FRONTS (Knit 2 reversing shapings)
Handle down. Orange strippers. Set up 75 [83] Ns on each bed at centre of machine in WP for full needle rib. Work as for Back from ** to **. (When you have knitted the welt, press NO to start the patt.) K until RC shows 568.

SHAPE FRONT EDGE
Dec 1 st on each bed at front edge on next row and when RC shows 576, 584, 592, 616 and 624. 69 [77] sts rem on each bed.

SHAPE ARMHOLE
Set RC at 000. Dec 1 st at front edge on each bed when RC shows 16 and **at the same time** cast off 5 sts on each bed at armhole edge on next row. K 7 rows. Dec 2 sts on each bed at armhole edge on next and every foll 8th row 8 times in all. K 7 rows. Dec 1 st on each bed at armhole edge on next and every foll 8th row 8 times in all. K until RC shows 400. 23 [31] sts rem on each bed.

SHAPE SHOULDER
* Cast off 8 [11] sts on each bed at armhole edge on next row, K 7 rows; rep from ** once more. Cast off rem 7 [9] sts on each bed.

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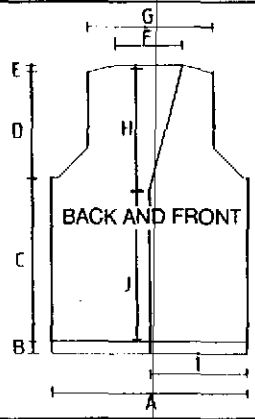
A = 49.5 [55] cm
B = 2 cm
C = 41 cm
D = 26 cm
E = 1.5 cm
F = 16 cm
G = 30.5 [36] cm
H = 31.5 cm
I = 24.5 [27] cm
J = 37 cm



BLOCKING AND PRESSING

Wash and dry knitting carefully. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

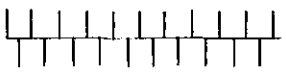
ARMHOLE BANDS

Join shoulder seams. Handle down. Orange strippers. Set up 174 Ns on each bed at centre of machine in WP for full needle rib. Set lock on N/N and ss to 2½/2½. Using 2 strands of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Change to black strippers. Set ss to 4/4 and K 8 rows. Set ss to 4½/4½ and K 6 rows. Set ss to 5/5 and K 6 rows. RC shows 20. Join to armhole by Passap Method (see instructions at end). Thread a knitting needle through cast-on edge of band and pull band lengthways to close up the stitches.

FRONT BORDER

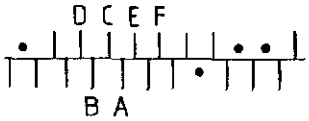
Handle down. Orange strippers. Arrange needles as shown in Diagram 1.

DIAGRAM 1



Set lock on N/N and ss to 2/2. Using 2 strands of MC, K 1 row. Set lock on CX/CX and ss to 2½/2½, K 2 rows. Set lock on N/N and ss to 3/3, K 1 row. Transfer sts as in Diagram 2.

DIAGRAM 2



Set RC at 000. K 5 rows. * Make a buttonhole as shown on Diagram 2, K 38 rows; rep from * 4 times more. Make another buttonhole over same Ns as before. K until band is long enough, when slightly stretched, to fit up right front edge, across back neck and down left front edge. (You will need to knit approximately 825 rows.)

MAKING UP

Join side seams. Sew front border into position with buttonholes on right front. Sew on buttons to correspond. Give final light press.

To make a buttonhole, transfer A on to B, C on to D and E on to F. Leave empty Ns in WP

PASSAP METHOD FOR JOINING

After knitting the last row of the band, lay the garment on to the back bed of the machine with the right side facing the ceiling and the edge to be joined towards you. Pull the back bed needles a little way through the edge of the garment.

Transfer all front bed stitches to the back bed needles so that you have a 'sandwich' of one back bed stitch, the garment edge ond one front bed stitch on each back bed needle. Push the front bed needles to rest position.

Knit one row by hand over the back bed needles, making a big loop on each needle. Put your hand under the garment to check that the needle butts are kept in a nice, straight line. Drop the front bed.

Turn the garment over on to the front bed and, working from right to left, latch off the big loops pulling the end of yarn through the last loop to secure.

Hazel Duignan.

QUESTION TIME

SOME OF THE ANSWERS

Pat has some useful tips about weaving cast-ons this month, a mysterious patterning fault and an amusing account of how 'putting things in a safe place' went embarrassingly wrong for Catherine.

Pat Coulston

When I want to describe working on the machine without any yarn – that is, working out what the needles are doing – I often describe this as **knitting blind.** However, Eileen describes this as **knitting naked at machine.** I have said it before – if only I could draw cartoon characters – knitting clubs are a rich source of material!

Catherine's garment was, on first appearance, a very attractive zip-up jacket. Then we noticed that the welts, which were knitted on the single bed in 2x1, had zips in them. Apparently, this makes a wonderfully safe place for money, notes and so on and as always, Catherine can cap any story, even her own!

Some years ago, she was very conscious of her husband telling her that she must always keep her money in a **safe place.** So, what safer place could there be, she thought, than in the top of her tights!

One day, she went off shopping, browsed around Marks and Spencer when an item caught her eye and she decided to buy it. She got into the queue and chatted to the folk behind her, until it was her turn. The assistant rang up the amount and said, 'that will be £8.98, please'.

Catherine froze – she had forgotten all about putting her money away safely – and was now in a busy store, with a queue behind her! She looked at the assistant and whispered in her ear that the money was in her tights. A rather bemused assistant called for the supervisor and repeated the situation to her – much to the amusement of the now growing queue!

Catherine was then invited back into a storeroom where she discreetly retrieved the money, returned to pay and saw, much to her relief, that everyone had been served by this time and the queue had dispersed! The moral of the tale is – be cautious, but think ahead, too!

Edith's elderly mother had knitted some realistic daffodils with buds and a knitted vase – and they were super!

Shirley, as usual, had a feature to share with us and this time it was a scalloped hem. She had started with waste yarn and knitted one row with a nylon cord. Using the main colour, she had then knitted one row to programme the punchcard – which featured one hole left unpunched in every four. She locked the card and tucked for four rows, picked up the hem then went straight into stocking stitch. This made a lovely hem with a scalloped edge.

Julia had knitted a lovely fuchsia-coloured jacket and, because the buttons were so hard to match, she used gold ones. They looked very decorative.

CASTING ON BY WEAVING METHOD

We have just started a Beginners & Improvers Course here again in Bournemouth and I was reminded of some of the things about the **Weaving Cast On.**

I am sure you all know this technique, but for those who do not, I will describe it below. This cast on is suitable for all machines that have weaving brushes.

1. Put weaving brushes in action. On Silver Reed and Knitmaster machines, put the side levers towards you.

2. Bring selected needles to holding position.

3. Take the carriage across and back to line up all needles in working position.

4. Using 1x1 needle pusher, bring every other needle up to holding position. You now have alternate needles in working position and holding position.

5. Thread up the yarn as usual, but hold the tail of yarn in your free hand and lay it on top of – and near to the sinker posts – of the needles that are out in holding position.

6. Using main tension and pushing the carriage across not too quickly, knit this row. Look carefully and you will see that all the needles have caught the yarn. However, the yarn is not just laying at random around the sinker posts – there is a definite pattern to the zig-zag.

7. Knit a few rows.

This produces a sort of 'closed edge' which is not satisfactory as a finished edge on your knitting, but is fine for casting on with waste yarn, knitting samples and so on.

Weaving Brush Method for needles in 1x1 position.

1. Have weaving brushes in action.

2. Bring selected needles to holding position in a 1x1 arrangement.

3. Take the carriage across and back again to line up all the selected needles in working position.

4. Bring to holding position again, **every other needle** of those in the 1x1 needle arrangement.

5. * Thread up the yarn as usual, but hold the tail of yarn in your free hand and lay it on top of – and near to the sinker posts – of the needles that are out in holding position.

6. Using main tension and pushing the carriage across not too quickly, knit this row. Look carefully and you will see that alternate needles have been caught. Knit the required number of rows **.

Weaving Brush Method for Needles in 2x1 position.

1. Have weaving brushes in action.

2. Bring selected needles to holding position in a 2x1 arrangement.

3. Take the carriage across and back again to line up all the selected needles in working position.

4. Bring to holding position again, **the first needle of every pair** of those in the 2x1 needle arrangement. Work from * to ** and you'll find that this method is satisfactory and quick.

GETTING IN A JAM ON THE E6000

Concentrating on the E6000 knitters for a moment – have any of you ever experienced the N/X lever on the front bed jamming? This happened to me some time ago, right in the middle of a class. I removed the lock and gently tried to free it – but it refused to budge. One of the ladies, who is an almost new knitter took hold of it – and released it! She didn't know what she had done, but it was very successful, so we carried on and the lever has been working perfectly ever since.

Just in passing, I mentioned this to John Major, my local Knitting Machine Mechanic in Bournemouth. He bristled and told me to bring the lock in to him. I did this and waited as he removed the front cover. Blow me down, there was a tiny spring – about half an inch long – rattling around.

55 ▶

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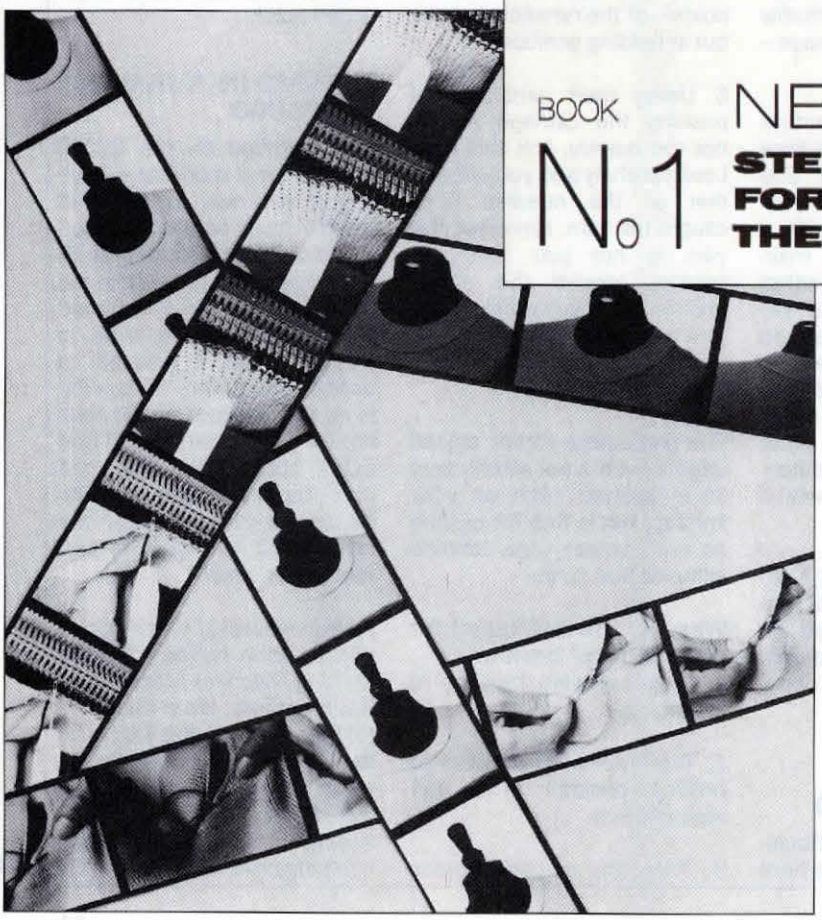

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He told me that as the spring had come off, it had jammed the lever. When we passed the lock around, this freed itself – and it is possible to carry on without it. I'm pleased that he fixed it and I hope it will not happen again!

THE MIS-PATTERNING MYSTERY

On the other hand, I had a real beast of a problem yesterday and it almost drove me crazy. I was practising double jacquard, for class work, on my Knitmaster 700. I was knitting jacquard, then going into non-patterned plain knitting using the 'striper' card. However, when I should have been knitting plain rows, I kept on getting a patterned stitch. It was always in the same place and repeated across the knitting.

The first thing I looked at was my needles. The needles and latches all appeared in good order so I checked the punchcard. As the mistake appeared at 24 stitch intervals across the work, it was more than likely that the card had been punched incorrectly. However, it was a card from the basic YC5 pack – which I had used many times before – so that explanation was ruled out.

Next, I examined the cogs on the patterning drums – in case a piece of yarn or fluff was caught around one of the patterning fingers. However, they were all in good order and there was not a scrap of fluff to be seen.

I then wondered if the fault lay in the card reader itself. I 'knitted' through the card, with no yarn in the feeder, locking and releasing the card on every row, so that I could check the fingers on the next row. Everything seemed to be fine, so there had to be another explanation.

I put in a single bed Fair Isle punchcard and knitted a whole strip of two-colour Fair Isle. As you can guess, it was perfect!

I telephoned John, the mechanic, again and explained that I was ' in the middle of a nervous breakdown! He confirmed that I'd checked most of the things he would have expected of me – but I know that many more things may be wrong, which only a trained mechanic can detect.

I told him I had done the 'single bed Fair Isle' test, but he said that the stitch at fault might not necessarily show up because it could be knitting in the contrast colour in the pattern!

There seemed no other alternative than to take the machine to him to look at, but before doing so, I decided to have one more go. It mispatterned again! I must confess that I got extremely cross and I really pulled out the punchcard very, very firmly. I do NOT recommend that you follow my example! After a cup of coffee, I tried again.

Cast on, patterning card in and did some patterning. Changed to striper card – perfect. Repeated the process several times – perfect. Totally baffled, I phoned John again, who said, it MAY have been possible that there was a ball of fluff on one of these patterning feeders, beneath the plastic cover. I removed the cover, and there was indeed quite a bit of fluff, which I then removed.

So, the class came and went and it worked perfectly – with no more mispattering. However, if it fails again, it will go in for a check, and I'll let you know the result.

TOYOTA OWNERS BEWARE

Are there any Toyota knitters out there? For you let me give a word of warning about returning your retaining bars to the machine. One of the ladies removed hers, to check that it was OK and found it to be in excellent condition. She returned it, but had difficulty, so took it out and tried again – resulting in more difficulties. She got her husband to help (who only got annoyed with it – how many of us know this feeling!) and ended up leaving tear marks right down one side of the sponge part of the bar.

The owner took it to John for replacement, asking him why this had happened. Apparently, on the Toyota machines, there is some fork-like piece of mechanism beneath the bed and if the bar is returned incorrectly, the sponge part will get torn. So, Toyota knitters, be careful.

I am afraid this has all been a bit technical today – but, all these things are sent to try us!

JOINT PROJECT FOR PASSAP KNITTERS

Still with the Passap knitters – have you held on to your September 1994 issue of *MKM*? There is a super man's sweater on page 55 and we have been knitting this through for a Club project. Various yarns have been used according to what members already had purchased. Care of course then had to be taken to get the correct tension that the designer used, or else for the knitter to make her own swatch and work it out herself. This is exactly what several have had to do, as they could not otherwise achieve the recommended tension at all.

I can really recommend this idea of a Club project to small groups who meet monthly or fortnightly (owners of Japanese machines as well as European ones). It is always best if someone leads, a volunteer who is willing to knit the pattern through first and iron out any difficulties – sometimes, because of lack of space, the pattern does not tell you HOW to carry out a certain instruction, so that extra help is needed. She or he can then go through the pattern with other member who make notes of special points.

A word of warning – it can get very noisy and a little order must be established when members all get together with their garments or the pieces of their garments. It is best if you go round in a circle and, one at a time, each person is allowed to say their piece and point out where they need help. Then the other members can join in, helping each other. Try not to all talk at once or vital help will be missed.

Our next project is going to be a garment from the same issue, page 76, a June Williams' three-colours-in-a-row Jacquard. Both these garments are superb.

That's it for now folks – happy knitting.

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D5

BROTHER JOHN

MAKING THE MOST OF THE GARTER CARRIAGE

One of the main reasons for owning a knitting machine is to speed up the knitting process, so it seems to be something of a contradiction to acquire an accessory which slows the process down!

John Blakeman

You might think this a rather negative way of starting an article but, as wonderful a piece of machinery as the garter carriage is, you cannot escape the fact that it is so very, very slow!

Given some thought, the reality of the situation is not nearly so negative but, if productivity matters to you, then you must consider your working methods so far as the garter carriage is concerned.

WHAT THE GARTER CARRIAGE DOES

It is a self-propelled knitting carriage that operates on the main bed only. It extends the capability of your knitting machine by giving you the facility to knit and purl stitches in the same row (garter stitch). This gives you a new and impressive form of patterning which cannot readily be achieved by any other means. In addition, it enables you to knit rib on a single bed machine. All garter carriages, apart from the earliest models, will perform an automatic cast on and cast off.

The photograph shows a sample knitted entirely by means of the garter carriage, from automatic cast-on to automatic cast-off.

As the garter carriage is powered by its own built-in electric motor, you can leave it to knit while you do something else. It can therefore be something of a time saver. You are able to set the garter carriage's own row counter to the number of rows you want and it will stop when these have been done. This is fine for knitting straight pieces of work.

The garter carriage has a single needle and works its way from side to side across those needles of the main bed which are in working position, one stitch at a time. The butt of a needle in non-working position activates the garter carriage direction mechanism and sends it scuttling off in the opposite direction. Note that when using the garter carriage you cannot use the "D" and "E" needle positions.

The speed is adjustable between 0.6 seconds and 0.8 seconds per stitch. Working at its fastest, it will take one minute to knit across a row of 100 stitches. To knit the back for a typical 34-inch chest size, drop shoulder jumper (19 inches wide and 22 inches long above the welt) in a four ply yarn (say 27,500 stitches) will take not less than four hours 35 minutes.

If shaping is needed, this has to be done manually and the potential arises for some of the 'leave it alone to get on with it' benefits to be lost. The extent of this depends on the shaping.

If the shaping is to be done on just one row of the garment piece (for example for an inset sleeve) then there is relatively little disadvantage. You merely set the garter carriage row counter to the row number and set it going. When it stops, make the changes required for the shaping then set the garter carriage on its way again.

The worst type of shaping for garter carriage knitting is a regular increase or decrease every row or couple of rows. Unfortunately, this is a common requirement when it comes to sleeves. There is no real alternative to staying at the machine because the increases or decreases are required every minute or two. This can prove tiresome when the initial novelty of working with the carriage has worn off, being only a degree or two less boring than watching paint dry or grass grow!

ACHIEVING PRODUCTIVITY

This has to be done by concentrating on the advantages that the garter carriage offers and minimising the limitations it imposes.

By far its greatest advantage is that it can work on its own. You can maximise on this by:-

1) choosing garments which require little shaping or using 'cut & sew' methods of construction;

2) setting up the garter carriage to knit at times when you wouldn't otherwise be using your knitting machine. A friend of mine leaves hers to knit by itself overnight. If you are doing this make sure it's well away from anyone's bedroom;

3) using a second knitting machine for the garter carriage while you use the first for ordinary knitting. This is a particularly good solution if you are knitting for profit. If the two machines are sited close together it also overcomes the problems associated with shaping. You can do quite a lot of ordinary knitting while the garter carriage rhythmically trundles from one side of the needlebed to the other.

HORSES FOR COURSES

You might consider buying a second-hand garter carriage. If so you must be careful to buy the right model for your machine. The garter carriage is self-propelled and uses a serrated rail at the back of the needle bed for this purpose. This rail is built into the needlebed of all current Brother machines. If you have an older machine – KH836, KH860, KH881, KH910 – these will not have a rail.

Garter carriages were introduced before the built-in rail and the earliest model, the KG88, came equipped with a set of rails which you placed on the needlebed. This model will fit KH836, KH869, KH881 and KH910 Mark II. The KG88 did not cast on but would cast off and fitting the rails restricted the number of needles the garter carriage could use to 95 at each side of centre 0. It is no longer manufactured and worth its weight in gold amongst users of these older machines.

The KG89 came in Mark I and Mark II forms. The difference between the two models was that the Mark I did not have the cast-on facility. These were not supplied with garter rails. With an additional magnet set, they would both operate on Brother electronic machines except the Brother KH910.

The KG93 was introduced specifically for Brother electronic machine models KH940, KH950 and KH950i. These knitting machines all had a mains power transformer built into the casing. The transformer for the garter carriage had an extra lead which supplied mains power to the main bed of the machine to minimise the number of power plugs and leads required.

I would suggest from the point of view of safety that you do not use this model on either punchcard machines or the current Brother electronic machines (KH900, KH965, KH965i) which operate from an external mains adaptor. To use this model on these would mean that the additional mains power lead would be hanging free. While this lead ends in a female type plug with no exposed terminals, it would still represent a potential hazard from liquid spills and children poking objects into the holes. If you want to use this model on these machines, make sure you get this extra plug blanked off by a professional electrician.

The garter carriage models mentioned so far are no longer manufactured. The current model is the KG95 which can be used on punchcard and electronic machines equipped with the garter rail. This does not have the additional mains lead of the KG93.

USING THE GARTER CARRIAGE

One often encounters instruction manuals that sum up the operation of a complex piece of machinery in a few short statements. They leave the user to work out the details and the implications for themselves. This is certainly not the case with the instruction manual supplied with the garter carriage. It is clear and perfectly straightforward; a model of excellence!

I shall therefore look at just a few aspects of the garter carriage's operation where these differ from conventional machine knitting techniques.

Its ability to make a closed edge cast-on (models KG89 Mk II, KG93 and KG95) and knit rib (all models) will be attractive to people who do not have a ribbing attachment. It certainly offers a means of producing welts that are far more attractive than mock rib. You should note however that it is a not a substitute for a ribber attachment. It will not enable you to knit racking patterns, double jacquard or tuck stitch patterns.

The ribs produced by the garter carriage will be similar to those produced by a ribber set to pitch. Extra tightness and elasticity is normally built into welts made on a ribber because of the half pitch setting and the overlap between the needle groups of each bed.

You will have noticed that I referred to the fact that you are not able to use working positions 'D' and 'E' when working with the garter carriage. You might then wonder how to deal with division of the needlebed for neck shaping.

This is not difficult. A cast-on cord is manually knitted into those stitches which have to be held. These needles are then taken back to non-working position whilst holding a long cast-on cord stitch. The 'held' stitches are later brought into work by unravelling the cast-on cord in the same way that one does when finishing off a mock rib. All this is explained and illustrated, step by step, in the instruction manual.

Included in the garter carriage accessories package is a set of 'G-point cams'. These are small plastic cams which clip into the needle tracks of the needlebed behind the butts of needles. The effect of these is to override the patterning mechanism and ensure that those needles marked by a cam are always knitted by the main bed needle. Whatever the pattern, these will ensure that you have a neat, clean edge for sewing up and, if you wish, one which frames the pattern within the shape.

Two single needle cams are supplied, one for the left hand edge and another for the right hand edge. A couple of two-needle and three-needle wide cams are also included in the accessories pack. These can be placed anywhere on the needlebed, not just at the edges, side by side in combination, just as you require. If you are using them on the edges, you will need to move them as you shape the work.

One of the main advantages of the garter carriage is that you can leave it alone to knit automatically. Brother have built in some fail safe mechanisms to protect your equipment should something go wrong when it is left alone.

The carriage comes supplied with a sensor assembly which fits on to the yarn mast. One of the sensors is an arm that rests on the tensioned yarn. If the yarn runs out the arm drops and cuts off the power supply to the carriage sufficiently early to ensure that your knitting stays on the needles.

The second sensor is one that guards against large knots and tangles which could jam in the yarn mast. As the yarn feeds through the mast any large knot or tangle lifts a lever which again shuts off the power to the carriage. The yarn is threaded through this lever which has separate guides for fine, medium and thick or fancy yarns.

For trouble free unattended knitting it is wise to use a yarn that has been spun to the thickness you require. You are likely to find knitting with combined strands of yarn troublesome since they can easily loop and cause tangles which will activate the sensor. Don't ever try to get round this by not threading the yarn through the sensors. Sooner or later, more probably sooner, you will cause serious and expensive damage to the garter carriage, needlebed and yarn mast.

DEALING WITH DROPPED STITCHES

When you leave the machine to operate for hours by itself you need to be sure that it is going to produce a perfect piece of knitting at the end of that time. You cannot quickly repeat a piece of work done by a garter carriage. If a problem develops users are generally

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LATCH ON

GETTING TO KNOW YOUR RIBBER

About this time of the year, some knitters who were given a ribber as a Christmas present are happily coming to grips with their new piece of equipment. Others, however, have given up in disgust and relegated the poor ribber to some unmentionable place such as underneath the bed! This month, I thought I'd try to help you iron out some of the problems.

Joan Lafferty

THE RIGHT ANGLE

Although owners of older machines are accustomed to knitting at a shallow angle, most knitting machines are now clamped flat on the table. The first thing that upsets some knitters is the new pitch of the machine – it slopes backwards at a steep angle. Therefore, there's one vital point to remember before starting to get down to rib knitting – turn the yarn mast round! Look carefully and you'll see that the lower end of the rod is bent. When set up for single bed knitting, the rod leans slightly backwards; when the ribber is added, the rod should be turned around so that it points forward.

I have lost count of the number of times I have done a 'house call' and found this simple step omitted. For some reason, a lot of knitters position their machine in front of a window. Left in its former position, the yarn mast and tension arm lean backwards and lovingly entwine with the net curtains!

The top portion of the tension spring lifts off and can be turned around. The triangular wires can be pushed behind the rod – there's no need to undo the screws. Sometimes, this small adjustment is all that is needed to help a knitter to use the ribber successfully.

KNITTING WITHOUT A VIEW

The next complaint from many knitters is that they can't see their work on the machine. This is true – once the ribber is pushed up and working, you can't see the knitting. So here, you must have faith while keeping an eagle eye on the needlebed! In fact, you can also actually feel if the knitting is catching as the carriage goes across. I'm always preaching 'go slow' to new knitters and this applies with even more force when using the ribber.

The main problem is usually caused by stitches piling up at the edges. It's a good idea to get into the habit of using the wire hangers after knitting about six rows of rib. These are the bent pieces of wire – we call them 'figure sevens' in class – which slip over the ends of the work. The small ribber weights are hung on the loops, which gives just enough tension for the stitches to knit off correctly.

PDB Engineering has brought out a variation on these wire hangers, with weights already welded to the wire. They were originally intended for folk with 'rheumaticky' fingers – but are a handy improvement for anyone. (You can write to them at 51-53 Robert Street, Northampton NN1 2NQ or telephone 01604-35937 for details.)

If the stitches are still piling up, give a gentle tug on the comb. The ribber wire has a little loop at the end which may sometimes catch on a gatepeg. If you feel resistance to your tug, drop the ribber one step; then you can see immediately if the wire is caught. Didn't you know the ribber would drop one step? When there is no work on the machine, try using the side levers gently. The bed will go down about one inch or two centimetres. This position is useful, not only for looking at any possible snarl-ups, but also for picking up a dropped stitch. Having said that, in my experience I have found that it is usually better to unpick the work and start over again if a stitch has dropped in ribber work.

WEIGHTS

When working on the main bed only, we can sometimes get away without using claw weights – particularly if the ribber comb is in place. This can often give all the weight that is necessary for plain knitting. It's a good idea, therefore, to leave the ribber comb in place once the welts are finished.

Ribs, however, cannot be knitted without weights – a fact sometimes overlooked when the newcomer starts to knit, say, a neckband. If stitches are picked up from the garment and transferred for rib, there is an immediate problem – how to add weights? Instruction books may tell you to push the comb up through the work, insert the wire and add weights in the normal way. New knitters, trying to get the comb accurately into picked-up stitches 'go round the bend' – as do some older ones, me included!

On a small garment the weight and wire hangers can be arranged along the garment and may be sufficient. On a large garment, they will certainly not weight the garment correctly. So, it's better to knit the neckband first (in which case the ribber comb and weights are inserted in the normal way), then transfer the stitches to the main bed and put the garment on to the same needles. Knit one row at tension ten, then cast off with a latch tool – and that solves the problem of weights on neckbands!

For simple welts, only a couple of big weights are needed – but they must always be placed equidistant from each other. The ideal position is on the edges of the work – or as close to it as is practical.

BUTTONS AND KNOBS

Newcomers to the ribber are sometimes confused by the knobs and buttons. Generally, these are similar to those on the main bed – with the exception that the ribber will not knit two colours in a row. You'll also find that the tension dial does not necessarily have as many numbers as the one on the main bed.

On my Brother machines, I find that I can use the same number on each dial, irrespective of the fact that the main bed goes up to ten and the ribber stops at eight.

The Brother ribber has another lever which is unique. It is called a 'slide lever' and is found at the lower edge of the carriage. If the lever is set to the right (I), it gives a tight rib. I use this all the time for simple 1x1 (one plain, one purl) rib, even though the ribber instruction book tells us to use it only for the cast-on rows. However, I know that some ribbers will not knit even this simple rib with the slide lever on I. All other types of rib have to be knitted with the slide lever at the left (II).

Silver Reed (and Knitmaster) machines need to have the ribber dial set one or two numbers higher on the ribber than on the main bed. Toyota suggests using the same number on both dials – but their ribber dial goes up to ten. It's just another area where only your own experience will tell you what to do. All the machines have tuck and slip/skip facilities on the ribber carriage and can also 'hold' the stitches.

There are two levers on the ribber which are not found on the main bed. Hanging down on the left is the racking handle. Try this one with no work on the machine. Moving from rest position 5 to 6 takes the ribber one whole needle to the left.

Above – and just to the left of this lever – is a knob marked 'P' and 'H'. Try moving this and you will see that the ribber moves very slightly. 'P' means full pitch – in other words, the needles on the two beds are opposite each other. 'H' means half pitch and in this position, the needles alternate. The lever is kept on 'P' for straight-forward 1x1 (one plain, one purl) rib, but it is moved when needles on both beds are in use – for example, when knitting full needle or close knit rib . . . but more of that later!

The rib I use most for welts on garments is 1x1 (one plain, one purl). It is the simplest and quickest to manage and I suggest that newcomers stick to this arrangement until they become more confident.

WAVY EDGES

Many newcomers to double bed knitting often find that the cast-on edge of their knitting is wavy and there are a number of different ways to deal with this problem.

Unless the garment is very special – an evening jumper, perhaps – my advice is to try to ignore it. The wavyness will right itself after the first wash! If you feel you would like to try to remedy it, insert a fine knitting needle into the tubular rows at the edge of the welt all the way across the knitting, then give a good tug. This will usually straighten out the edge. Try not to use modern, grey-coated needles for this; the old-fashioned type made from steel don't bend as much! If you can't acquire them from Grandma, try looking for them at Jumble or Car Boot sales.

Experienced knitters have another little trick up their sleeve to deal with wavy edges. Having knitted the zigzag row and inserted the comb and wire, they lay the nylon cord across the work and hold both ends tightly until the circular rows have been knitted. The cord can, in fact, be left in place until the work is removed from the machine, but remember that you might need it later on for such things as shaping. It's a good idea to have several nylon cords and one of my students asked me if I knew of any dark cords which would show up better on light work. I don't know of any and could only suggest letting the white one get dirty – which it does with great rapidity, unfortunately, when not required to do so!

Lack of space has caught up with me, so I must leave 2x2 (two plain and two purl ribs) for another time!

"NO, IT'S NOT FOR MY LITTLE BOY, IT'S FOR MY CHAUVINIST HUSBAND"

not present to observe what has happened or put it right there and then and this can be most frustrating.

I know from personal experience that Brother have produced a very reliable machine in the garter carriage. It will knit for hundreds of hours, knitting thousands upon thousands of stitches perfectly every time, then one day it starts to drop stitches. The first thing to note is that often the problem does not lie with the garter carriage but with the main needlebed.

To knit reliably, it needs to work on a needlebed which is in perfect condition. Four out of the five main reasons for a garter carriage dropping stitches lie with main bed problems and these are:-

1) bent main bed needles;
2) damaged main bed needle latches;
3) damaged gate pegs;
4) worn needlebed sponge bar.

Fortunately, a piece of knitting containing the flaws can give us lots of clues as to where the problem lies. If a stitch drops at a given place on the needlebed, check the main bed needle at that point. Check that the latch is free and that it closes over the hook of the needle. Bring out that and the surrounding needles to 'E' position to check that the needle in question is not bent.

If all is satisfactory with the needles, check that the gate pegs are not damaged or distorted by looking at them from the front and the top.

If you can see no likely culprits in any of these, it is worth checking the main bed sponge bar. When this needs replacing problems are usually experienced with needles that are used most, usually those in the central area of the needle bed.

Take the sponge bar out. While it will be marked by the movement of the needles, it should not be rutted. If it is replace it.

If the garter carriage needle needs replacement, stitches will be dropping either at random throughout the work or successively. This is easily replaced although you need to note that it is a special needle.

It is mounted on a plastic base which fits the garter carriage mechanism. The needle stem must be straight. Looking at the needle from the top with the butt towards you and the hook away from you, the hook should be slightly bent to the right. The latch must close precisely over the hook. The latch must be free to move but should spring back slightly after being closed over the hook. The instruction manual gives full details of what this needle should look like and how it should be replaced.

PATTERNING

The patterning done by the garter carriage comes from the main patterning mechanism of your main bed. The garter carriage requires no special programming itself. It will purl those stitches which are punched on a punchcard or blacked out on an electronic pattern card and the 'right' side of the work is that facing you while it knits. (The reverse is true if you are using the garter carriage to do plain knitting).

It will work from any Fair Isle pattern card although the unique sculpted appearance of patterned work means that some types of pattern look better than others. Those that look best in finished work generally have as many stitch positions 'punched' as 'unpunched' with the patterned and plain areas forming distinct areas.

In my opinion and this is purely subjective, anything that looks delicate doesn't work as well as a garter stitch pattern.

IN CONCLUSION

The Brother garter carriage offers a number of benefits – a simple form of automatic 'hands-off' knitting, a different and beautiful way of patterning knitwear and the means of producing rib on a single bed machine. These benefits are achieved at the expense of knitting speed.

If you are knitting for profit, it can still help increase your productivity but this needs forethought and planning.

Designed by Nina Miklin

NEATLY YOKED 7

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS
Nina Miklin Roma.
1 x 350g cone, wound double, in Col 36 (MY).
7 buttons.

GARMENT WEIGHT
Finished garment in second size weighs 275g.

The fibre content of this yarn is 100% Pure Lambswool. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES
Small [medium, large, extra large].
To suit bust 76-82 [86-92, 96-102, 106-112] cm, 30-32 [34-36, 38-40, 42-44] in.

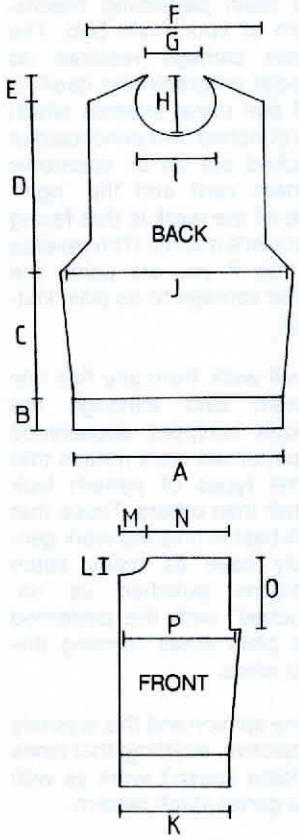
MAIN TENSION
34 stitches and 54 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES
Knit side of knitting is right side of garment.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
The welts and cuffs are knitted in 2x1 rib. Put slide lever on II on Brother machines. Use P-Carriage on Silver Reed machines.

BACK
Arrange over 75 [82, 89, 96] Ns at left and right of centre 0 for 2x1 rib and knit welt following instructions on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram until RC shows 122 [132, 144, 150].

SHAPE NECK
Push all Ns at left plus 10 Ns at right of centre 0 to HP and cont on rem sts for right side. * K 2 rows, push 3 Ns at neck edge to HP; rep from * 4 times more. Cont straight until RC shows 167 [177, 189, 195].



A = 44 [48, 52, 56] cm
B = 6.5 cm
C = 24.5 [28, 31.5, 33.5] cm
D = 33.5 [35.5, 37.5, 39] cm
E = 5 cm
F = 35 [38, 41, 42] cm
G = 11.5 cm
H = 11.5 cm
I = 14 cm
J = 46 [50, 54, 58] cm
K = 22 [24, 26, 28] cm
L = 3 cm
M = 6 cm
N = 16.5 [18.5, 20.5, 22.5] cm
O = 13.5 [15.5, 17.5, 19] cm

SHAPE NECK AND SHOULDER
Inc 1 st at neck edge. * K 3 rows and inc 1 st at neck edge; rep from * 3 times more and **at the same time** shape shoulder as follows when RC shows 169 [197, 209, 215]. * Push 5 [5, 6, 6] Ns at right to HP, K 2 rows; rep from * 8 times more. Push Ns at right from HP to UWP. Using MT+5, K 1 row and cast off with a latch tool. With carriage at left, shape left side of neck to correspond with right side. With carriage at right, push rem 20 Ns to UWP. Using MT+5, K 1 row and cast off with a latch tool.

RIGHT FRONT
Arrange over 75 [82, 89, 96] Ns for 2x1 rib and knit welt following instructions on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram until RC shows 064 [076, 086, 094].

SHAPE NECK
Push 5 Ns at neck edge to HP, K 2 rows. * Push 4 Ns at neck edge to HP, K 2 rows; rep from * twice more. Push 3 Ns at neck edge to HP, K 2 rows. RC shows 074 [086, 096, 104]. Using MT+5, K 1 row and cast off with a latch tool. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT
Work as for Right Front, reversing shaping.

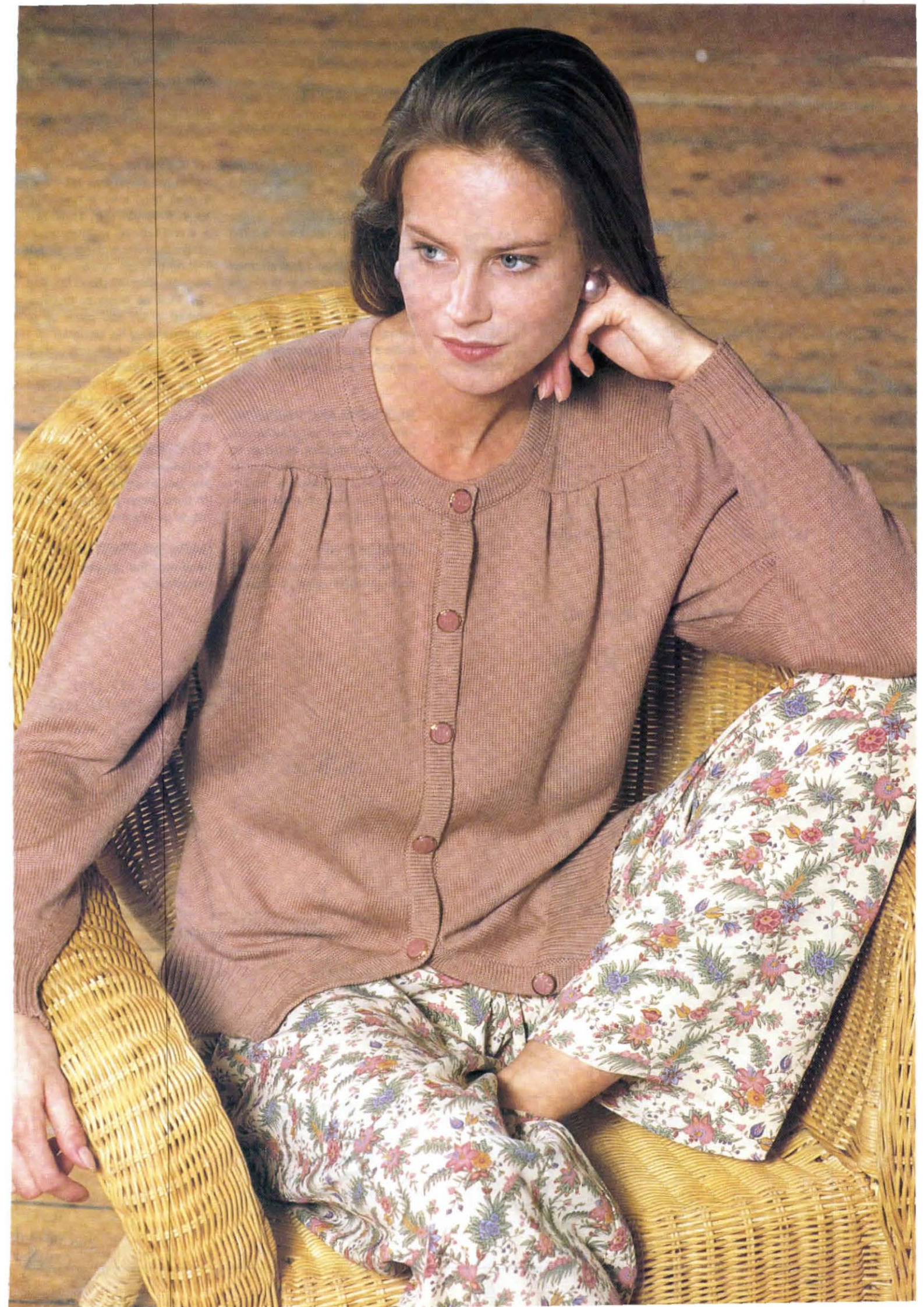
SLEEVES
Arrange over 40 [40, 43, 43] Ns at left and right of centre 0 for 2x1 rib and knit welt following instructions on diagram. Transfer sts to main bed. Set RC at 000. Continue working from diagram until RC shows 160 [170, 180, 190].

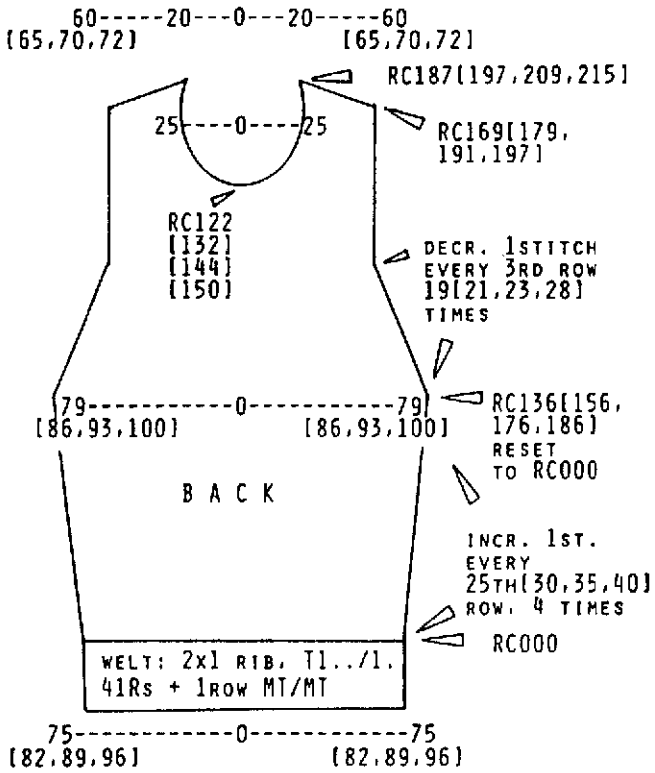
SHAPE TOP
Set RC at 000. Dec 1 st at each end on every foll alt row 33 [32, 30, 32] times in all. RC shows 067 [065, 061, 065]. Dec 1 st at each end on every foll 3rd row 8 [12, 17, 18] times in all. RC shows 090 [100, 111, 118]. Push 5 Ns at opposite end to carriage to HP on foll 8 rows. RC shows 98 [108, 119, 126]. Push Ns from HP to UWP, K 1 row and cast off.

LEFT FRONT BAND
SMALL, MEDIUM & LARGE SIZES
Cast on 156 [177, 197] sts with WY and K a few rows. Set RC at 000. * Using MY, K 1 row MT, 7 rows MT-• •, 14 rows MT-1, 7 rows MT-• • and 1 row MT. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MT and MY, K 1 row. With wrong side facing, pick up 156 [177, 197] sts up Left Front edge and place on to same Ns. Using MT-1, K 1 row. Using maximum tension, K 1 row and cast off with a latch tool ***.

EXTRA LARGE SIZE
Follow instructions for three smaller sizes but knit the band in two sections - the first section for the welt over 23 Ns, the second section over 189 Ns. Join sections neatly with mattress stitch.

RIGHT FRONT BAND
Work as for Left Front Band, incorporating 6 [6, 7, 7] buttonholes, as





follows, when RC shows 008 and 024.

SMALL, MEDIUM & LARGE SIZES

Make first buttonhole over 5th, 6th and 7th sts, second buttonhole over 19th, 20th and 21st sts, * miss 25 [29, 24] sts and make a buttonhole over next 3 sts; rep from * along the row.

EXTRA LARGE SIZE

Make first buttonhole over 5th, 6th and 7th sts, second buttonhole over 19th, 20th and 21st sts, then make remaining five buttonholes in second section. Make first buttonhole over 31st, 32nd and 33rd sts from left, then * miss 29 sts and make a buttonhole over next 3 sts; rep from * along the row.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions. Allow to dry in shape before removing pins.

TO MAKE UP

Join fronts to back, noting that the back shoulder seam is brought forward to the front and gathering front edge to fit.

NECKBAND

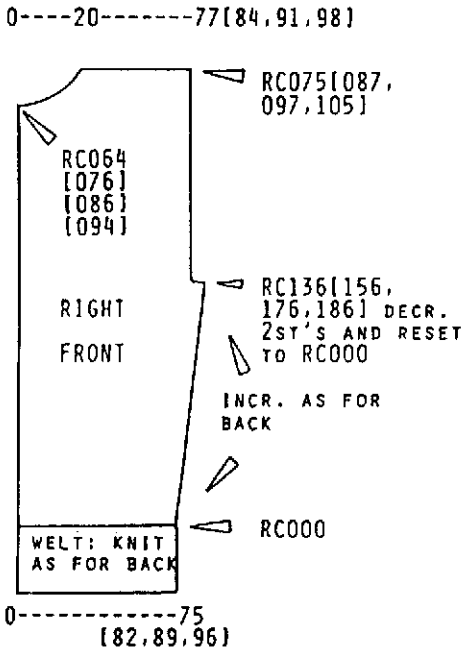
Cast on 170 sts with WY and K a few rows. Set RC at 000. Using MY, K 1 row MT, 3 rows MT-● ●, 4 rows MT-1 ●, 5 rows MT-1 ● ●, 6 rows MT-2 ● ●, 5 rows MT-1 ● ●, 4 rows MT-1 ●, 3 rows MT-● ● and 1 row MT whilst incorporating a buttonhole on right side of knitting over 5th, 6th and 7th sts from left when RC shows 008 and 024. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MT, K 1 row. Pick up 170 sts evenly around neckline and place on to same Ns. Using MT-2, K 1 row. Using MT+5, K 1 row and cast off with a latch tool.

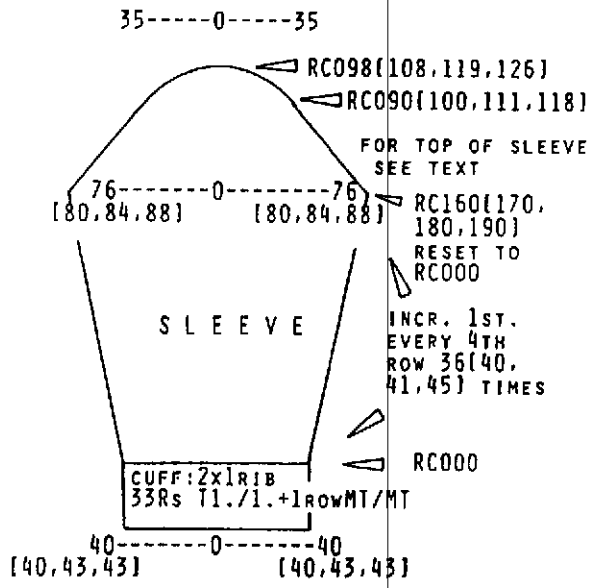
TO COMPLETE

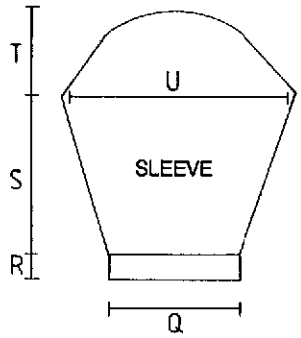
Set in sleeves, gathering top to fit. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond.

CARE INSTRUCTIONS

Handwash the garment in lukewarm water.







P = 23 [25, 27, 29] cm
Q = 23.5 [23.5, 25, 25] cm
R = 5 cm
S = 29 [30.5, 32.5, 34] cm
T = 16 [18, 20, 21.5] cm
U = 44 [44 [46.5, 49, 51] cm

DEAR ANNE...

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

Dear Anne,
I must say how very much I enjoy reading *MKM*. I am learning a lot from it every month.

A relatively new knitter, I am very keen to design my own garments and I have found Anne Kent's Art and Design articles inspirational – thank you Anne.

May I end with a cautionary tale which you may wish to pass on to other readers?

Having short sight and long hair, I had a nasty experience recently. I was bending over the machine, sorting out a problem of a jammed carriage, when my daughter came into the room and said, 'Look at my new suit, Mum.'

I looked up at the very moment when the carriage freed itself and promptly knitted my hair into the lace top I was making! It took several painful minutes to extract myself from the machine. I now wear my reading glasses and tie my hair right away from my face when I am knitting!
Yours sincerely,
Caroline Kirby
Southwell, Nottinghamshire

Dear Anne,
I do so enjoy *MKM* and read it avidly. First I 'latch on' to Joan Lafferty's article, then I read through everything. I cannot get to the knitting and needlecraft exhibitions, so I am very jealous of those who can.

I am 60-plus and have been disabled since birth but I don't let it bother me. I have a lovely husband, four marvellous children (three girls and a boy) and nine grandchildren.

We are going to have some work done to upgrade our house – new slates, windows, doors and so on but where am I going to hide all my machines? I have a Knitmaster 321, Orion D.B. (it makes lovely ribs), Vogue, 1950s Knitmaster 4500 (no weights needed) and a Bond as well as all those cones falling out of every wardrobe and cupboard and the ton of D.K. for the grandchildren's jumpers (two to eight years). How did our mothers manage?

My mum handknitted fisherman's jumpers in Harris pure wool. She made them all in one, finishing at the last cuff (picking up at shoulders and neckband) and they were so heavy! Mum had a knitting belt with an oval pad in the centre. The pad was made of horse hair and had holes punched in it on one side only. She knitted on four double-pointed steel needles – one needle was stuck in the pad – and she knitted very fast. I still have a set of four steel needles, in the old size 10 and 14 inches long; also two size 10 needles, 16 inches long. I lace two steel needles through my work on the machine and hang the weights on them.

I think I get 'withdrawal symptons' near the time my *MKM* is due to arrive, so keep up the good work, I love it all.
Yours sincerely,
Flora Alice (Macleod) Smith
Stornoway, Isle of Lewis

What a busy life you must be leading, Flora, with that large family queuing up for jumpers from your various machines. I don't think there's much point in hiding them away – what you need is a nice big knitting room (part of the alterations to the house?). I wonder how much time an expert like your mother would have saved by machine knitting? I bet her fisherman knits didn't need blocking and pressing and the all-in-one technique would leave very little sewing up to do. The time difference is probably less than we might think but I doubt if there will be a rush back to the old ways.

Thank you for your kind words about MKM *– we'll try to live up to them.*

★ STAR LETTER ★

Dear Anne,
I was born on October 22nd, 1906, so now I am 88 years young. Eight years ago, on 30th June 1986, my husband died – had he lived another five weeks we would have been married for 60 years. We had a very happy marriage – very busy and always a house full of children, so when I lost my husband I had to adjust my life – it did no good to sit weeping, life has to go on.

My youngest daughter had a wool shop and I used to help her when I could. She also had a knitting machine but I had never touched it. However, now I thought it would be a good idea and sent away for a Singer 600. I had no tuition at all but read every book I could get hold of and all the back copies of *MKM* that I could find. I moved on to a Singer 2310 and then a Singer 9000, which is wonderful.

When Singer started a correspondence course, I joined and got my first certificate at the top grade. Now I am doing the advanced course and enjoying every minute of it. I hope I can keep on knitting for years yet. Sue Woolley and Terry Cotton have visited me and I have all of Sue's tapes which are a great help. I have also bought a computer and the DesignaKnit 5 program. I love my *MKM*s and won't part with one of them.
Yours sincerely
Ruth D. Lomas
Stockport, Cheshire

It was last July when we wondered who was the oldest MKM *reader who was still actively knitting. So far, Ruth, your claim has not been beaten. As a late starter you certainly seem to be making up for lost time. Congratulations too on having such an open mind. So many people (many a lot younger than 88 years) convince themselves that computers are for the younger generation only. Your approach probably explains why you are happily knitting at the age of 88 and we all sincerely hope you'll continue to do so (and be an* MKM *reader) for years and years yet!*

Your letter demonstrates once more, just how therapeutic machine knitting can be. Those, normally frustrating days, when the machine has a mind of its own and refuses to do as you ask, can take one's mind off even the worst of personal problems for at least a short while. The adjustment you have made to your life with the help of machine knitting is sure to encourage others.

Naturally, as our oldest reader, you win this month's Star and will receive a free subscription to MKM *with our best wishes for all the knitting ahead.*

Dear Anne,
I usually do cut and sew necklines, but by my own method.

I machine knit the body of a garment as one piece of fabric (or make two backs). I measure the neckline on my charter (Silver Knit Contour) and knit a double-depth band, latching off loosely then seaming the short ends.

I place the body fabric, wrong side up, then pin or tack the cast on edge (right side facing up) of the neckband in the

67 ►

Designed by

MAN OF THE MOMENT 8

June Williams

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap/Pfaff E6000 machines.

MATERIALS
Brockwell 4-ply Botany Wool. (Yarn Guide No. 11.)
400 [450]g in Camel (Col 1).
Brockwell 2-ply Mercerised Cotton. (Yarn Guide No. 6.)
225 [250]g in Blue Slate (Col 2).
225 [250]g in White (Col 3).

GARMENT WEIGHT
Finished garment in first size weighs 760g.

The fibre content of Botany Wool is 100% wool; Mercerised Cotton is 100% cotton. For further information about these yarns, please write to the following address:- S & J Andrews (West Yorkshire) Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 125 [136] cm, 49½ [53½] in.
Length to shoulder 69.5 cm, 27½ in.
Sleeve seam 52 cm, 20½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
22 stitches on each bed and 84 rows to 10 cm, 4 in measured over Fisherman's rib using three colours and Knit Tech 198 (FX/LX) (stitch size approximately 5¼/5¼).

For perfect results, please check your tension carefully.

KNITTING NOTES
Before knitting, prepare reader sheet from the chart provided. Cast-on comb and weights were used throughout.
Use blue strippers.
For this pattern only, RC means the row counter on the console.
Cut and sew method was used for the neckline.

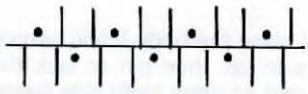
THREAD YARNS
Thread yarns from left to right as follows:-
Col 1 Camel
Col 2 Blue Slate
Col 3 White

Prepare cards and switch on electronics

PROGRAM
Prog - ENT
Erase - ENT
Cast On - 4 - ENT
All St Patt - NO
St Patt A - DOT - ENT
Reader - Card Row 1
Alter - ENT
Direct - ENT
E → E ∃ - ENT
Direct OK - NO
E → ∃ - ENT
Direct OK - ENT
Add - ENT
Add What - DOT - ENT
Reader - Card Row 25
Alter - ENT
Direct - ENT
E → E ∃ - ENT
Direct OK - NO
E → ∃ - ENT
Direct OK - ENT
3 Col - ENT
Add - NO
Knit Tech - 198 - ENT
Enlarge/Position - NO
All St Patt - ENT
Form - NO
L Ndl - 70-- [76--] - ENT
R Ndl - 70 [76] - ENT
Start Pos - ENT
Cast On - ENT

BACK AND FRONT (Alike)
Handle down. No strippers. Set up Ns on front bed from 70 [76] at left of centre to 70 [76] at right of centre. * Put pushers on front bed to rest position. Select for 2x2 rib. Follow instructions on screen with lock on GX/SX. Arrange Ns on back bed as Diagram 1 and rack anti-clockwise, as indicated.

DIAGRAM 1



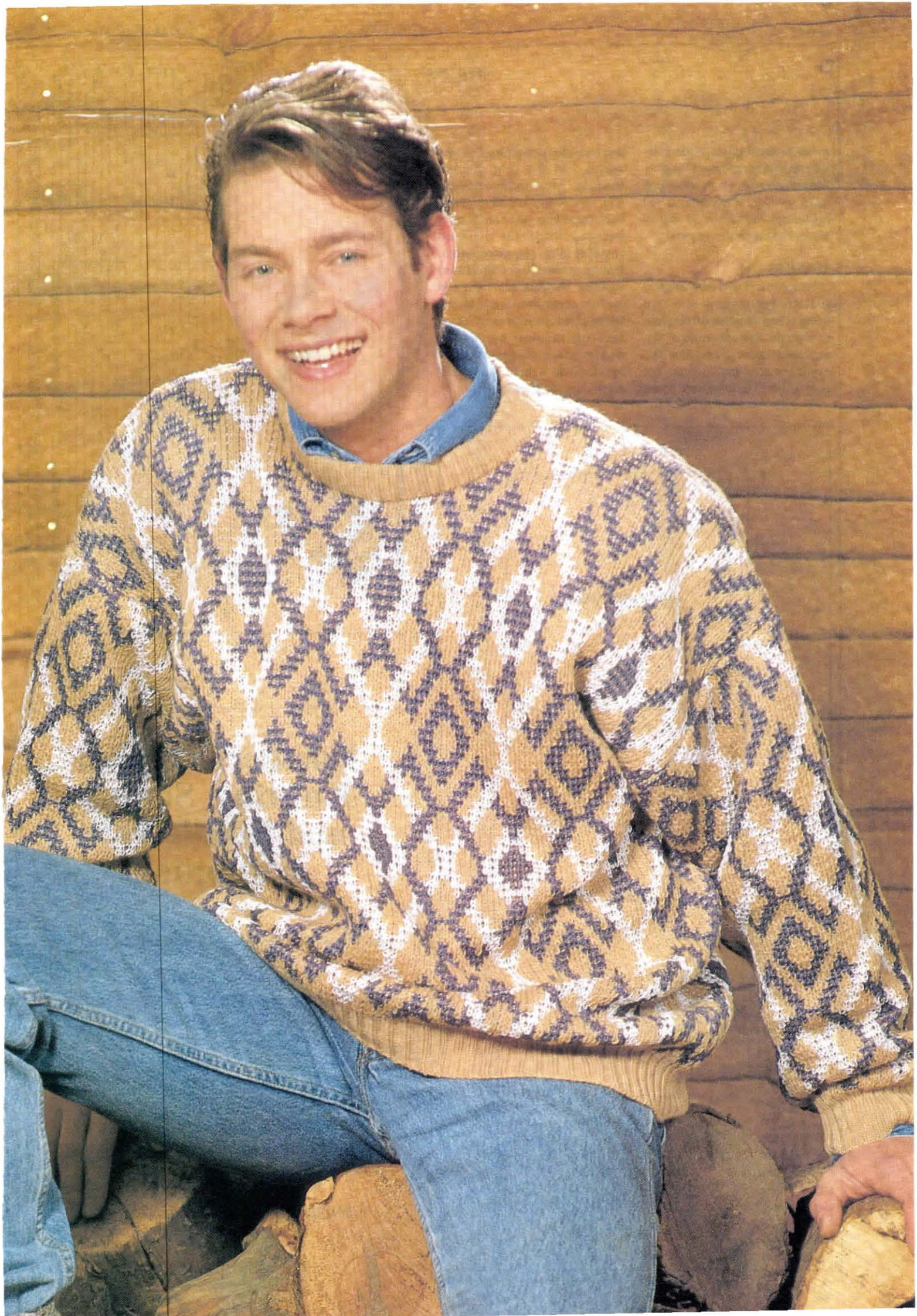
Put away unwanted pushers on front bed. Set RC at 000. Set lock on N/LX and ss to 2/2. Using Col 1, K 1 row to left. Hang cast-on comb and weights. Set ss to 3/3, K to RC 004. Set ss to 4/4, K to RC 006. Insert blue strippers. K to RC 029. Lock is on left. Put pushers on front bed out of work. Bring intervening Ns on each bed to WP. Set lock on CX/CX and ss to 4¾/4¾, K 2 rows. Set lock on N/N and ss to 5¼/5¼, K 1 row.

PREPARE FOR FAIR ISLE FABRIC
Press fast forward button >>> to select program on screen. Press NO. Start cast on, press ENT. Start Pos, press ENT. Press ABC button and select Patt A. (This method of selection sets RC at 000.) Follow screen, set lock on FX/LX and ss to 5¼/5¼ *. Using three colours, K until RC shows 558. Switch off electronics. Set lock on N/N and ss to 4/4. Using Col 1, K 1 row. Set ss to 4¾/4¾, K 1 row. Cast off.

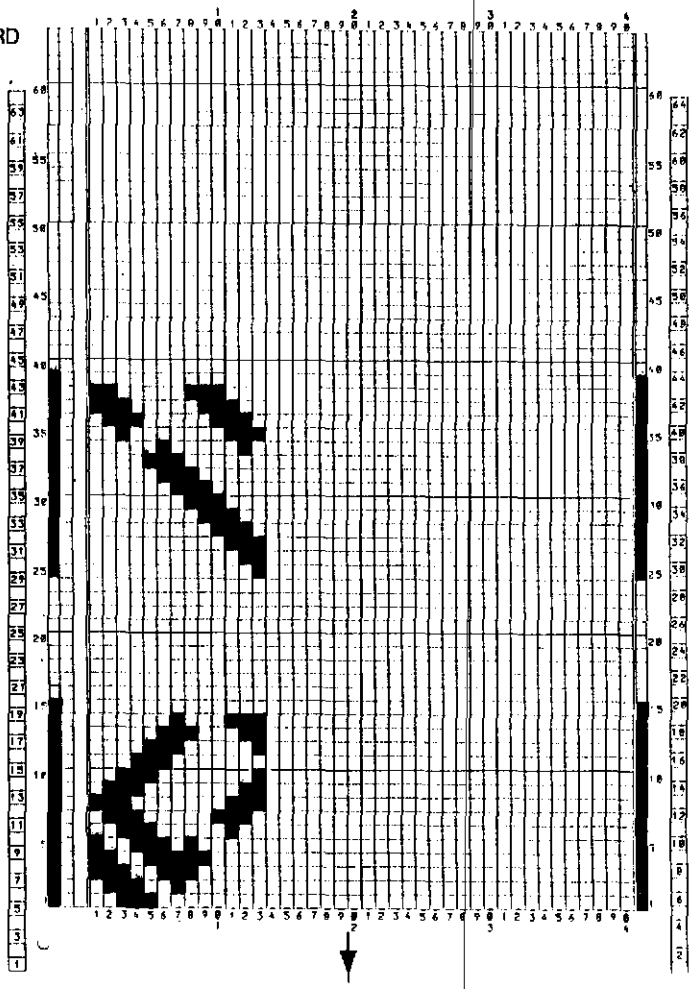
SLEEVES
Handle down. No strippers. Set up Ns on front bed from 37 at left of centre to 37 at right of centre. 74 Ns. Switch on box. Work as for Back from * to *. Using three colours, shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 132 sts on front bed. K until RC shows 390. Switch off electronics. Set lock on N/N and ss to 4/4. Using Col 1, K 1 row. Set ss to 4¾/4¾, K 1 row. Cast off.

NECKBAND
Handle down. No strippers. Set up Ns on front bed from 73 at left of centre to 73 at right of centre. 146 Ns. Put pushers on front bed to rest position. Select for 2x2 rib. Follow instructions on screen with locks on GX/SX. Arrange Ns on back bed as Diagram 1 and rack anti-clockwise, as indicated. Put away unwanted pushers on front bed. Set RC at 000. Set lock on N/LX and ss to 2/2. Using Col 1, K 1 row to left. Hang cast-on comb and weights. Set ss to 3/3, K to RC 004. Set ss to 4/4, K to RC 006. Insert blue strippers. K to RC 037. Set stitch size to 5/5, K 1 row. Switch off electronics. Put pushers out of work. Transfer sts from front bed to back bed. Change to black strippers. Set lock on N/GX and ss to 6, K 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Using WY, K 7 rows and release from machine.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to



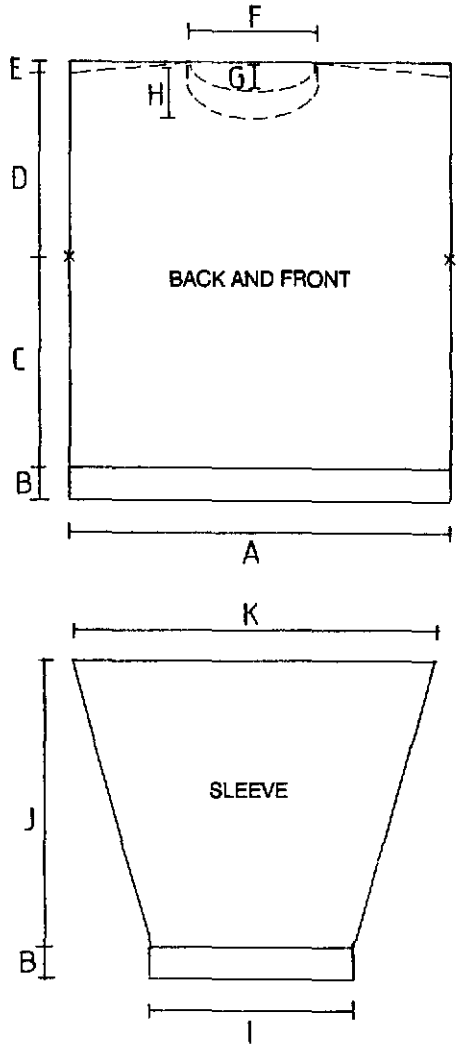
E6000 CARD



measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a cut and sew neckline and shoulder line on back and front using measurements on diagram as a guide. Sew two rows of zig-zag. stitch around neckline and along shoulder line, then cut out surplus fabric to form neck curve and shoulder slope. Use Col 1 for sewing and join right shoulder seam. Pin neckband into position and, unravelling WY as required, back-stitch through open loops of last row worked in Col 1. Join left shoulder and neckband seam. Place a marker 30 cm down from shoulder on back and front and set in sleeves between markers, taking care to include seam allowance on shoulder seam. Join sleeve and side seams. Fold neckband in half to inside and catch down to encase zig-zag.



A = 63.5 [69] cm
B = 5.5 cm
C = 34 cm
D = 30 cm
E = 2.5 cm
F = 21 cm
G = 5 cm
H = 9 cm
I = 33.5 cm
J = 46.5 cm
K = 60 cm

Northern Ireland Knitting, Sewing and Needlecraft Exhibition

*

As we go to press we've just heard that the

Northern Ireland Knitting, Sewing and Needlecraft Exhibition

will be held on
15th, 16th, 17th and 18th November 1995
at the
Maysfield Centre, Belfast
- in the heart of the city by Central Station

*

More details in our next issue!

required shape – round, vee, oval and so on – and machine sew with a long stitch, adjusting if necessary.

I cut out the centre waste and fold the band through the hole so that the chain latch-off is outside and just below the sewing line. I pin or tack the edge in place and machine sew it with a stretch stitch just inside the latched chain (U.S.A. 'stitch in a ditch').

I use this chain latch and machine sewing as a feature on drop shoulder seams and cardigan bands, even on lace and double jacquard it is quick and looks good. I mark the neck shape with coloured yarn, when knitting, or afterwards, with one of Carl Boyd's templates.

Yours sincerely,
Susan Vaidya
Barripper, Cornwall

Thanks for the tip, Susan. Inexperienced knitters who want to try it for themselves must remember the 'one piece' method is quickest but shouldn't be used with one-way designs. If your stitch pattern is strictly 'one way up' you need to knit two back pieces and join one or both shoulder seams before doing the neckband.

FOOTNOTE

Did you see the poem Pauline Shears wrote in praise of Tim, our cover 'boy' for the October '94 issue?

It was the Star Letter on the Dear Anne page in our December '94 issue if you want to look it up.

Naturally we sent a copy to Tim and this was his response:

Dear Mrs Shears,
A fan at last, what can I say?
Except, your letter made my day.
I'm the chap in last month's picture
Glad to know you liked the feature
Hope to be seen again and again,
Showing off woollies for MKM!

BROTHER PASSAP

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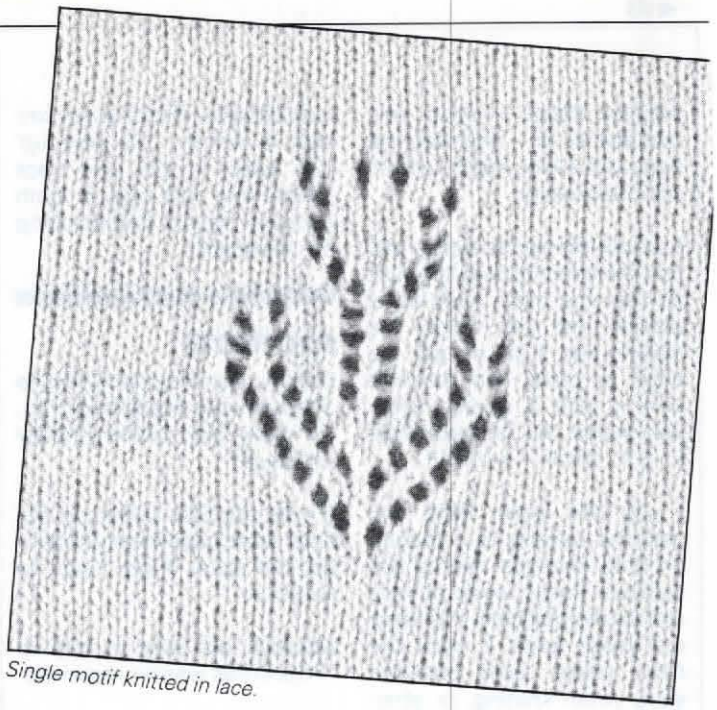
TEACH-IN

MOTIF KNITTING IN LACE

After all the theory in last month's article, Ann returns to practical lace knitting this time and looks at motif knitting in simple and fashion lace. It's not too difficult and can be lots of fun!



Single motif knitted in lace.

Ann Kite

When knitting motifs, you have to be aware of how the pattern is positioned on the needlebed. On punchcard machines, the pattern repeat is 24 stitches and the pattern is always centred around '0' on the needlebed. I always imagine a pattern repeat running from needle 12 at the left of centre '0' to needle 12 at the right – and then in blocks of 24 stitches of pattern, repeating outwards to the edge of the knitting. (This is true for all stitches, of course, not just lace!)

All punchcard machines have a method of indicating the pattern repeats, using symbols on the plastic, needle-numbering strip.

If you want a complete pattern repeat, the area you select for the motif must correspond to one of the blocks of 24 stitches.

Electronic machines can position a motif anywhere on the needlebed, by using the N1 cam on Silver Reed machines and the first needle position on Brother machines.

On Toyota machines, the blocks of 24 stitches are numbered on the plastic needle-numbering strip. The motif dial allows you to select the blocks of needles you want to knit in pattern.

On Silver Reed punchcard machines, the motif cams are attached to the lace carriage. Notice that the motif cams are labelled for left and right – and don't forget to return the side levers to the ▽ position after attaching the motif cams. The point cams are placed at the rear of the needlebed to mark the left and right edges of the motif.

When knitting any stitch other than lace, the point cams are positioned at the immediate edge of the pattern repeat with just 24 needles between. However, this does not apply to lace knitting. If there is a lace stitch at the edge of the motif, you must also position the point cams outside any needle which will receive a transferred stitch. If you position the point cams only 24 stitches apart, any edge stitch transferred outwards and away from the motif area will be dropped. The point cams must, therefore, be placed two needles outside the motif. As an example, if you want to knit a motif in the centre of the needlebed from needle 12 at left of centre '0' to needle 12 at the right, you should position the point cams between needles 14 and 15 at left and right of centre '0'. The lace edge pins are positioned immediately to the outside of the motif area – over needles 13 and 14 in this example. This prevents the transfer of stitches on needles 13 and 14 – which are within the point cams, but outside the required motif area. However, it still allows needle 13 to receive a transferred stitch.

Silver Reed electronic machines differ from punchcard models. Here motifs are programmed in the usual way, with the point cams at either edge of the motif needles. You do not have to make allowances for the needles to which the edge stitches of the motif will be transferred.

Brother punchcard models produce lace motif knitting in a rather different way to other punchcard machines. They also have a slightly different method of selecting needles for motifs in other stitch patterns. Since needles are selected by the lace carriage, not the main carriage, the 'SM' position on the Change Knob of the main carriage and the green motif cams cannot be used. Instead, the pink lace point cams are used. There are two sizes, for eight or four needles – and they can be combined. They are placed on the needlebed where you don't want lace knitted. Notice that this is different to motifs knitted with the main carriage, when you position the cams where you do want the motif to appear.

Since for most sizes insufficient lace point cams are supplied to block out all the needles, except for a 24 stitch motif, this is not really motif knitting so much as producing alternating vertical bands of stocking stitch and lace. By blocking out the same area of the design on every pattern repeat across the knitting, the lace point cams can be used to alter the lace design.

Brother electronic machines use the programming facilities to programme a motif in the usual way. Brother 910, 950 and 950i machines programme a motif with the pattern selector switch in the Pattern A or Pattern A+B position. Brother 965 machines use the Selector II programme for motif knitting.

Motif knitting in lace need not be just a single area of lace. As there are no floats in lace knitting, it is easy to knit two separate motifs. In Fair Isle knitting, two motifs would mean long floats between the motifs, unless you took special precautions. If the motifs are in lace, you simply knit the lace in the usual way.

On Silver Reed and Knitmaster punchcard and electronic machines, you can also create lace shapes (see Fig.1) by changing the position of the point cams. These mark out the edge of the pattern area. On electronic machines, you can – of course – only move a point cam when the carriage is at the opposite side of the knitting. On punchcard models, both point cams can be moved on the same row.

Owners of Brother and Toyota machines can do this manually as shown in Fig.2 – and should not use the motif selection mechanism. Allow all of the needles to select in the usual way and then, in the area outside the lace shape, return the selected needles to working position by hand.

For the example in Fig.2, I gradually changed from stocking stitch knitting to all-over, fine lace. You could use something like this as a yoke at the neck of a garment. Alternative-

FIGURE 1
Motif knitted on a Silver machine using card L1 and moving the edge pins and point cams.

INSTRUCTIONS FOR KNITTING LACE DIAMOND IN FIG.1 ON SILVER REED MACHINES

Use lace pattern L1.

Punchcard machines – Start with edge pins 8 needles apart. Move edge pins 4 needles outwards at the beginning of every 7th row. When you reach the maximum width required, knit 14 rows without moving the edge pins. Now move edge pins 4 needles inwards at the beginning of every 7th row until edge pins are only 8 needles apart. Knit 7 rows to complete the diamond. The point cams must be positioned immediately outside the edge pins and moved at the same time as the edge pins.

Electronic machines – Position point cams 8 needles apart and the N1 cam in line with the left point cam. Move left point cam 4 needles outwards at the beginning of row 7 of the pattern and the right point cam at the beginning of row 8. Do not move the N1 cam. When the maximum width required is reached, knit 14 rows without moving the point cams. Now move left point cam 4 needles inwards at the beginning of row 7 of the pattern and the right point cam 4 needles inwards at the beginning of row 8 until the point cams are only 8 needles apart. Knit 7 rows to complete the diamond.

ly, you could start off with an all-over lace pattern at the hem line and gradually change to stocking stitch. I made the change over a series of curves. I was limited by the size of the swatch I can knit for a photograph, but on a full-size garment, you could make the change more obvious and dramatic.

This type of technique is best approached by sitting at your machine and playing, because it is necessary to understand what your machine is doing as you knit through a lace pattern. If you have not yet read the earlier articles in this series – in the October and November '94 issues – now is the time to do so!

FIGURE 2
TABLE FOR KNITTING YOKE IN FINE LACE ON BROTHER MACHINES

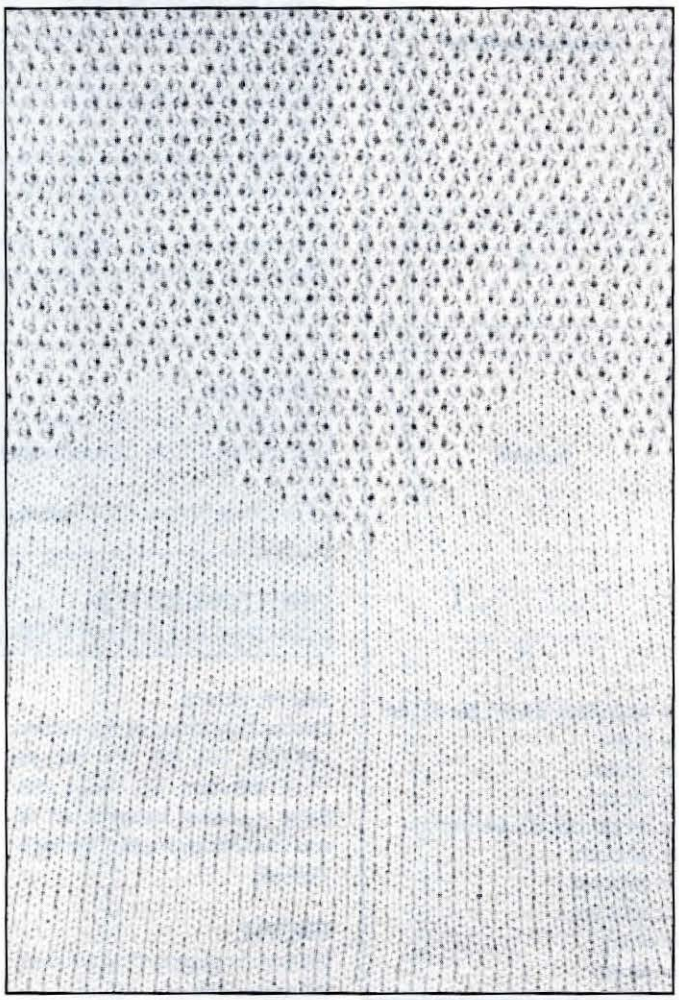
Punchcard machines – use punchcard 17.
Electronic machines – use Stitch World pattern 103, FN Y8.
910 Electronic machines – programme mesh from pattern 9-32; stitches 1 and 2 and rows 1 to 6 are one pattern repeat. FN Y8.
The swatch was knitted on 80 needles.

Selection (see Note B)	Row number on punchcard	Needles left as selected (see Note A)
1	1	L2 – R3
2	4	L3 – R4
3	7	L6 – R7
4	10	L9 – R10
5	13	L10 – R11
6	16	L29 – L25; L11 – R12; R26 – R30
7	19	L32 – L24; L12 – R13; R25 – R33
8	22	L33 – L23; L13 – R14; R24 – R34
9	25	L40 – L20; L14 – R15; R21 – R40
10	28	L40 – L19; L15 – R16; R20 – R40
11	31	All Ns left in selected position

Note A
The number refers to the number on the needlebed, L and R indicating left and right of centre. All needles, between the listed needles, remain as selected and the needles outside are returned to working position.

Note B
The selection numbers are for electronic machines. They refer not to each pass of the lace carriage, but to the selection of the needles. For example, after the first selection, needles L2 to R3 are left as selected.

Swatch knitted on a Brother machine as an experiment for a yoke in fine lace. The lace carriage was used to select the needles across the full width of the knitting and then groups of needles were returned to working position.



Designed by **CLASSIC TUNIC** **9** *Fran Francis*

PATTERN RATING
* Easy to knit.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Camel (MY).
1 button.

GARMENT WEIGHT
Finished garment in third size weighs 400g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.
Actual size 106 [112, 117, 122, 127, 133] cm, 42 [44, 46, 48, 50, 52½] in.
Length to shoulder 70 cm, 27½] in.
Sleeve seam 50 cm, 20 in.

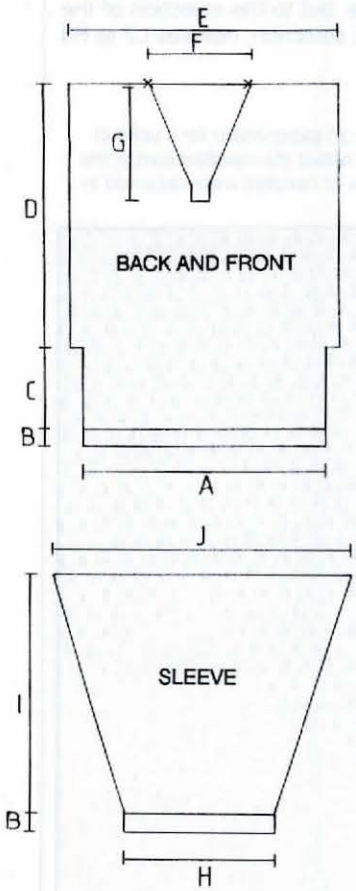
Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
27 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side of garment.

BACK
With carriage at right and using MY, cast on 132 [140, 146, 154, 160, 168] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st *. Set RC at 000. Using MT, K 62 rows.



A = 48.5 [51.5, 54, 57, 59, 62] cm
B = 3 cm
C = 16 cm
D = 51 cm
E = 54 [57, 59, 62, 64, 67] cm
F = 20.5 cm
G = 22.5 cm
H = 29.5 cm
I = 47 cm
J = 59 cm

SHAPE VENTS
Cast on 7 sts at beg of next 2 rows. 146 [154, 160, 168, 174, 182] sts **. K 198 rows. RC shows 262. Place a marker between sts 28 and 29 at left and right of centre 0. Cast off.

FRONT
Work as for back to **. K 110 rows. RC shows 174.

SHAPE NECK
Using a length of MY, cast off centre 16 sts. Push 65 [69, 72, 76, 79, 83] Ns at left to HP and cont on rem sts for first side. K 16 rows. Dec 1 st at neck edge of next and every foll 3rd row until 57 [61, 64, 68, 71, 75] sts rem, then on every foll 4th row until 45 [49, 52, 56, 59, 63] sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side.

SLEEVES
With carriage at right and using MY, cast on 80 sts at centre in 1x1 rib. Work as for back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 160 sts. K 24 rows. RC shows 184. Cast off.

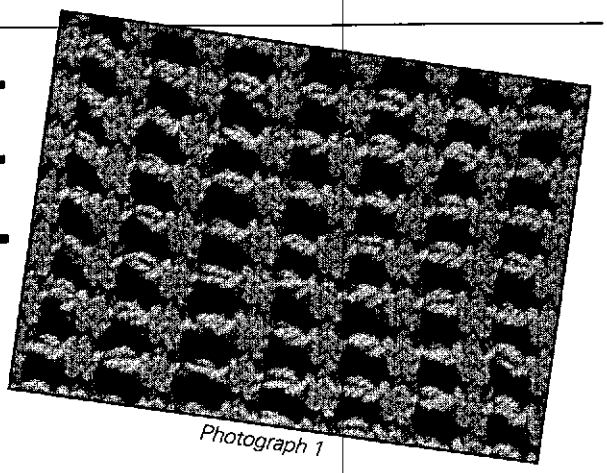
NECKBAND
With carriage at right, push 20 Ns on each bed to WP for full needle rib/double rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-5/MT-5, K until long enough to go along right front neck, across back neck and along left front neck. Transfer sts to main bed. Using MT, K 1 row. Cast off.

SIDE BANDS (Make 4)
With carriage at right and using MY, cast on 54 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 13 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up sts along side of vent and place on to Ns. K 1 row. Cast off.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew ends of side bands into position. Sew neckband into position, overlapping at centre front. Sew on button.

DUOMATIC UPDATE



Photograph 1

STITCH PATTERNS

It is the season for spring cleaning and, whilst sorting through her stitch pattern collection, Hazel has picked out a few for yours – a variety that includes weaving, racking and some very useful trimmings.

Hazel Duignan

When I was a child, there was – in the house where I lived – a cupboard known as 'the little white cupboard'. Into it was put anything which had no proper place in the house but was too good to throw out. Sometimes, on a wet afternoon, we would sort out the things and throw some of them out – leaving the cupboard tidy and neat. However, it soon became a jumble of oddments again!

My equivalent of the little white cupboard is a collection of stitch patterns which do not quite fit into any of the usual monthly articles. So I thought that perhaps I should bring them out and leave you to sort out any that you might like to try.

The first is a type of woven stitch which needs two colours of yarn.

PATTERN 1

Push up 50 Ns on each bed and arrange for 1x1 rib. Set stitch size to suit the yarn. Set lock to N/N, K 1 row. Set lock to CX/CX, K 2 rows. Set lock to N/N, K 1 row. Arrange two pushers on the back bed as shown in Diagram 1. Change to black strippers. Set lock to N/N, K 2 rows. Set lock to BX/GX, K 2 rows. Repeat these four rows throughout.

PATTERN 2

This stitch pattern can be varied by changing the number of rows knitted on the N/N setting, or you could use more than two colours. You can also change the needle setting to vary the pattern – see Diagram 2 for an example of another needle setting.

As the BX/GX rows do not require as much yarn as when knitting two rows, you have the opportunity to use up oddments of yarn. Multi-colour yarns look good and even thick, hand knitting yarns can be used – because only two stitches actually knit in the weaving yarn.

PATTERN 3

This is another weaving stitch and this time, the racking handle is used. Rack machine as shown in Diagram 3, before casting on for 1x1 rib. Transfer stitches as shown in Diagram 3, filling empty needles with heels of stitches.

On E6000 machines, push first two needles at right of centre on front bed to working position, followed by four needles out of work, two needles in work across the width of knitting. Use Card 1, as shown, Tech 119 but set back pushers as shown in Diagram. Set back bed to BX←, use black strippers and follow knitting and racking sequence.

Set lock to BX←/BX← (or BX←/LX on E6000), put edge springs on the needle next to the end needle at each end of back bed.

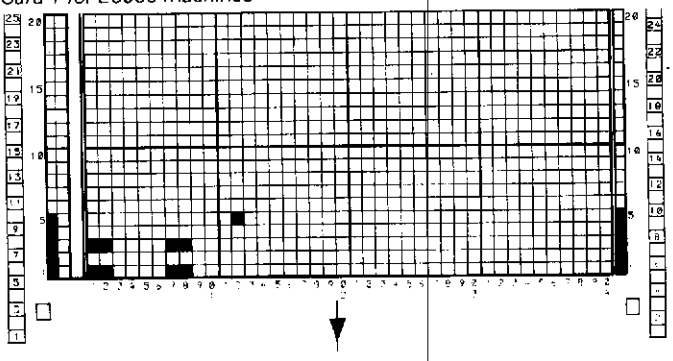
* K 2 rows in main colour, rack one full turn to left, K 2 rows with weaving yarn; repeat from * 5 times more. ** K 2 rows in main colour, rack one full turn to right, K 2 rows with weaving yarn; repeat from ** 5 times more ***. Repeat from * to *** throughout.

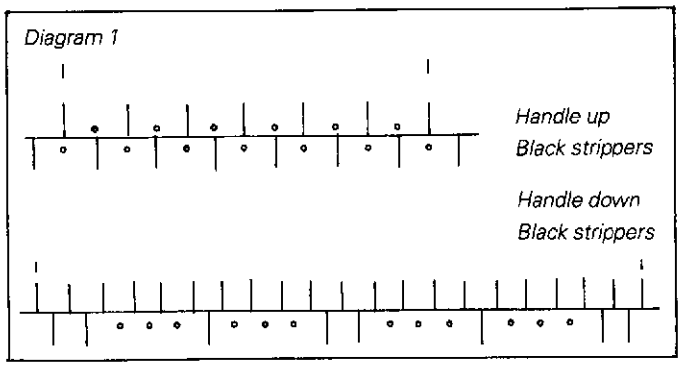
You can alter the front bed stitches if you wish – E6000 machines will need a new card. It is never a very good idea to leave too large a gap between the stitches on the front bed because the woven floats could cause problems in wear.

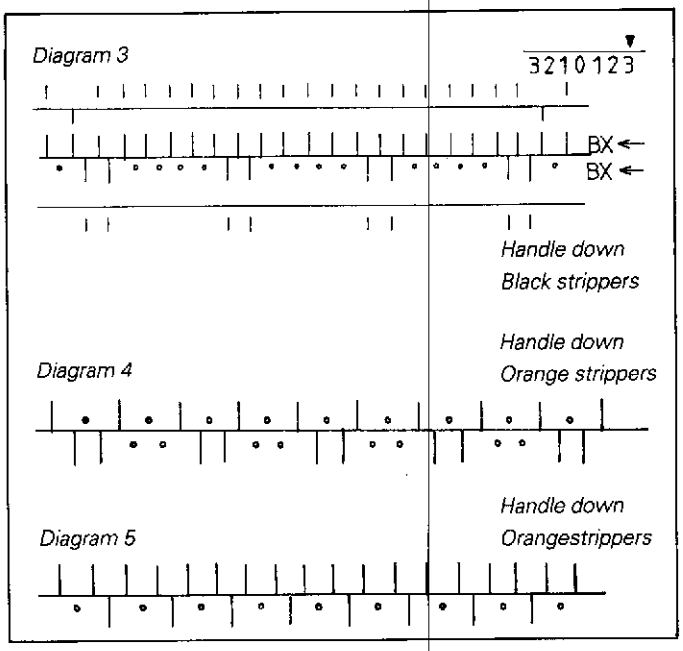
PATTERN 4 (see Photograph 1)

This is not a woven stitch, but it is one which uses the rack-

Card 1 for E6000 machines







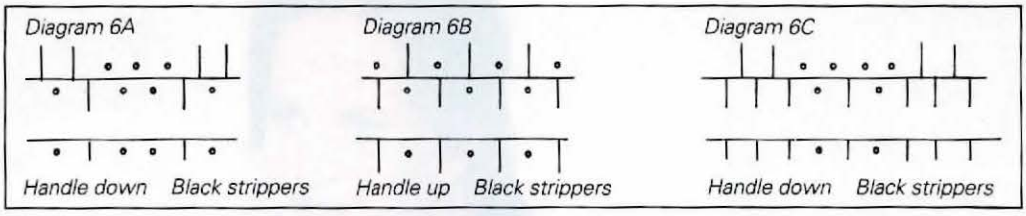
ing handle. No electronics are needed.

Make a 1x1 cast on, then arrange needles as shown in Diagram 4. The stitch size should be about one whole number higher on the front bed than on the back.

* Using Colour 1, set lock to AX/N and K 3 rows. Set lock to N/N, K 1 row. Rack handle two turns to left. Using Colour 2, set lock to N/AX (N/KX on E6000 machines), K 3 rows. Set lock to N/N, K 1 row. Rack handle two turns to the right *. Repeat from * to * throughout.

PATTERN 5

Here's another racking pattern; this time, it uses only one colour and no electronics are needed.



Cast on for 1x1 rib and transfer stitches as shown in Diagram 5. Set lock to N/N and K 1 row.

* Rack one turn to the right. Set lock to N/N, K 1 row.

Set lock to N/AX (N/KX on E6000 machines), K 4 rows. Rack one turn to the left. Set lock to N/N, K 1 row. Rack one turn to the left. Set lock to N/N, K 1 row.

Set lock to N/AX (N/KX on E6000 machines), K 4 rows. Rack one turn to the right. Set lock to N/N, K 1 row *.

Repeat the twelve row sequence from * to * throughout.

If you are new to racking, here's a word of warning. It is important to complete the turn of the racking handle before you begin to knit the next row. It is easy to get into the swing of things and knit and rack together, but I know from experience that all you get is a jam and broken needles! If you forget which way you are racking, the little metal pointer just above the racking handle will tell you which way you racked last.

If you are tired of racking, here are some automatic trims to try. The E6000 pattern book shows two trims – on pages 10 and 11. You could also try knitting Pattern No.1058, Tech 530 and No.1059, Tech 530 over a small area (see page 135 of your pattern book).

Here are a few automatic trims for the Duomatic 80. First, punch the card as shown – there are three separate patterns on the card. If you set your card holder in the centre of the bed and use the needles as given in the instructions, you will be able to knit the trims automatically.

PATTERN 6A (see Photograph 2)

Cast on and arrange needles as shown in Diagram 6A with the two front bed working needles positioned at numbers 18 and 15 to the left of centre. Set lock to N/AX, Deco setting 2 and knit to length required.

PATTERN 6B (see Photograph 2)

Cast on and arrange needles as shown in Diagram 6B with the front bed working needles positioned at numbers 2, 4, 6 and 8 to the left of centre. Set lock to N/AX, Deco setting 4 and knit to length required. (You can use N/AX, Deco setting 2 if you prefer.)

PATTERN 6C (see Photograph 2)

After casting on, arrange needles as shown in Diagram 6C with the front bed working needles positioned at numbers 9, 10, 11, 13, 15, 16 and 17 to the right of centre. Set lock to N/AX, Deco setting 2 and knit to length required.

PATTERN 7 (see Photograph 3)

Here's one more pattern for you to try. Cast on for 1x1 rib and then arrange needles as shown in Diagram 7. No electronics are required. The back bed needles can be positioned wherever you wish.

Set stitch size one number lower on the back bed than on the front. Set lock to FX/N.

* K 2 rows. Rack one turn to the right. K 2 rows. Rack one turn to the left *. Repeat from * to * throughout. I have left nine empty needles between each group, but you can vary this number if you wish.

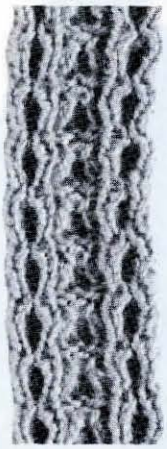
I hope that you have enjoyed my 'clear out'! There are still lots of patterns left in my cupboard, but they will have to wait until another time. Happy knitting.

Photograph 2

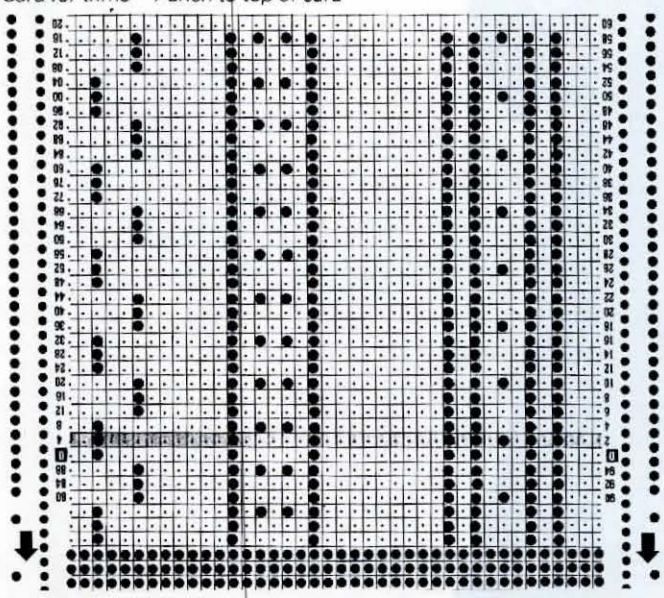
Trim 6A

Trim 6B

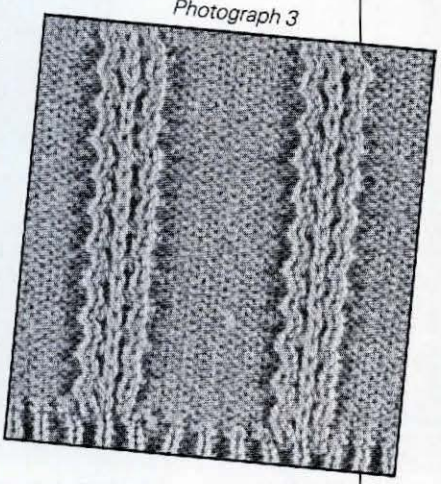
Trim 6C

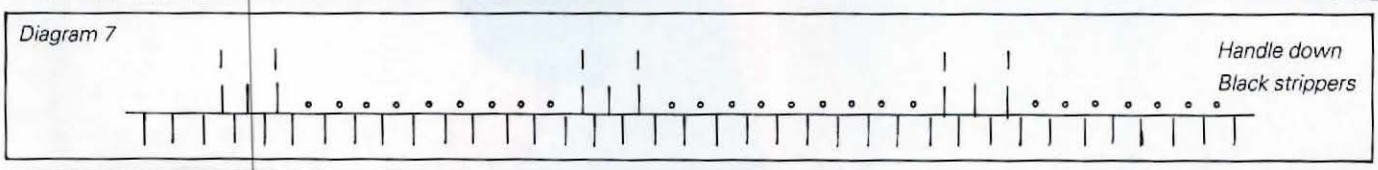


Card for trims Punch to top of card



Photograph 3





STUDENT'S PRIDE 10

Designed by *Doreen Ledbrook*

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bonnies 4-ply Acrylic. (Yarn Guide No. 11.)
2 x 450g cones in Kingfisher (MC).
1 x 450g cone in Space Dyed (C).
9 buttons.
Elastic to fit waist.

GARMENT WEIGHT
Finished garments in first size weigh 330g for sleeveless cardigan; 185g for cropped top and 225g for leggings.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Bonnies Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
SLEEVELESS CARDIGAN
To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 122 [127, 132, 137] cm, 48 [50, 52, 54] in.
Length to shoulder 81.5 cm, 32 in.
CROPPED TOP
To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 96 [102, 107, 113] cm, 38 [40, 42, 44½] in.
Length to shoulder 38.5 [39.5, 41, 42] cm, 15 [15½, 16, 16½] in.
Sleeve seam 36.5 [38, 39, 40.5] cm, 14½ [15, 15½, 16] in (adjustable).
LEGGINGS
To fit hips 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Inside leg seam 55.5 cm, 22 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch patterns 1 and 2 (tension dial approximately 7).
28 stitches and 54 rows to 10 cm, 4 in measured over tuck lace pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
Please see page 76.

SLEEVELESS CARDIGAN

BACK
With carriage at right and using MC, cast on 149 [155, 161, 167] sts at centre in 1x1 rib, with extra st at left. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. Insert card A and lock on first row. Set RC at 000. Using MT, K 2 rows *. Release card and cont in tuck st patt 1. K 310 rows. RC shows 312.

SHAPE ARMHOLES
Cast off 7 sts at beg of next 2 rows, 6 sts at beg of next 2 rows, 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 4 rows. Dec 1 st at each end of next and every foll alt row until 81 [85, 89, 93] sts rem. K 139 [137, 135, 133] rows. RC shows 474.

SHAPE SHOULDERS
Cast off 4 [5, 5, 6] sts at beg of next 8 rows and 7 [5, 7, 5] sts at beg of next 2 rows. Cast off rem 35 sts.

RIGHT FRONT
With carriage at right and using MC, cast on 37 sts at left and 38 [41, 44, 47] sts at right of centre in 1x1 rib. 75 [78, 81, 84] sts. Work as for back from * to *. ** Release card and cont in tuck st patt 2. K 310 rows. RC shows 312. K 1 row extra for left front.

SHAPE FRONT EDGE AND ARMHOLE
Dec 1 st at left edge on next and every foll 9th row and, AT THE SAME TIME, cast off 7 sts at beg of next row, K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 38 [40, 42, 43] sts rem. Cont to dec at front edge only on every 9th row from previous dec until 23 [25, 27, 29] sts rem. K 8 rows.

SHAPE SHOULDER
Cast off 4 [5, 5, 6] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 7 [5, 7, 5] sts **.

LEFT FRONT
With carriage at right and using MC, cast on 39 [42, 45, 48] sts at left and 36 sts at right of centre in 1x1 rib. 75 [78, 81, 84] sts. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.

ARMHOLE BANDS
Join shoulder seams. With carriage at right and using MC, cast on 160 [162, 164, 166] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. Using MT, K 1 row. With wrong side facing, pick up 160 [162, 164, 166] sts around armhole edge and place on to Ns. K 1 row. Cast off.

FRONT BORDER
With carriage at right and using MC, cast on 15 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 5 rows. * Push 7 Ns at right to HP. K 6 rows. Push Ns to HP. Do not break yarn. With carriage at left, push 7 Ns at right from HP to UWP. Using small ball of MC, K 6 rows. Break yarn. Push 8 Ns at left from HP to UWP **. K 20 rows *. Rep from * to * 7 times more, then from * to ** once. K until long enough to fit along both front edges and across back of neck. Transfer sts to main bed. Cast off.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side and armhole band seams. Sew front border into position. Sew on buttons.

CROPPED TOP

BACK
Push 137 [145, 153, 161] Ns at centre to WP with extra N at left. * Cast on using chain st method. Set RC at 000. Using MT, cont in garter st and lace patt from chart. K 28 rows. Using WY, K a few rows

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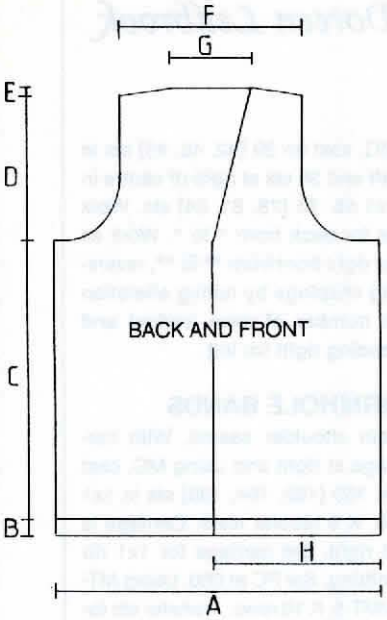
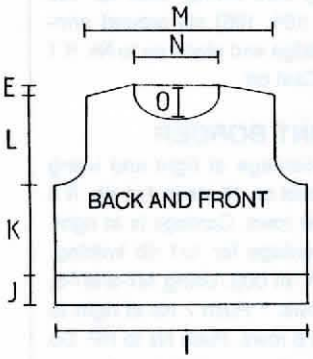
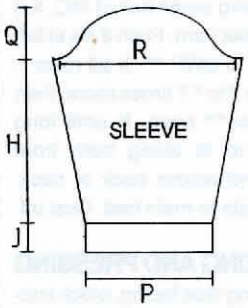


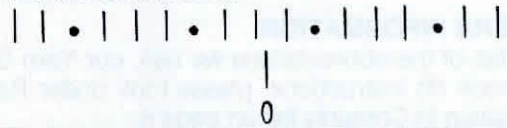




A = 62 [64.5, 67, 69.5] cm
B = 2.5 cm
C = 52 cm
D = 27 cm
E = 1.5 cm
F = 33.5 [35, 37, 38.5] cm
G = 14.5 cm
H = 31 [32.5, 33.5, 35] cm
I = 48.5 [51.5, 54.5, 57.5] cm
J = 5.5 cm
K = 17 cm
L = 16 [17, 18.5, 19.5] cm
M = 35 [36.5, 38, 39.5] cm
N = 15 cm
O = 6 cm
P = 23 cm
Q = 9.5 [10.5, 12, 13] cm
R = 36.5 [38, 39.5, 41] cm

KNITTING NOTES
TUCK STITCH PATTERN 1
K in MC throughout.
TUCK STITCH PATTERN 2
K 6 rows C, 2 rows MC, 6 rows C and 2 rows MC. These 16 rows form pattern.
CHAIN STITCH CAST-ON
We used purl side of knitting as right side of garments, except for cardigan fronts and garter stitch and lace pattern.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Wind off a small ball of MC for buttonholes.
TUCK STITCH AND TUCK LACE PATTERNS
SILVER REED ELECTRONIC MACHINES
Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).
BROTHER ELECTRONIC MACHINES
Position patterns at each side of centre 0.
Using WY, cast on and K a few rows, ending with carriage at right. Push Ns to HP. Using a latch tool and MC, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP.

TUCK LACE NEEDLE DIAGRAM



and release from machine, leaving Ns in WP. With carriage at left and K side facing, replace sts on to Ns. Unravel WY. Transfer sts as needle diagram. Using MC, K 1 row. Insert card B and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in tuck lace patt *. K 92 rows.

SHAPE ARMHOLES
Cast off 5 sts at beg of next 2 rows and 3 sts at beg of next 4 rows. Dec 1 st at each end of every alt row until 99 [103, 107, 111] sts rem **. K 64 [66, 70, 72] rows. RC shows 178 [184, 192, 198].

SHAPE SHOULDERS
Cast off 6 sts at beg of next 6 rows and 5 [6, 7, 8] sts at beg of foll 4 rows. Push empty Ns to WP. Pick up a loop and place on to empty Ns. Using WY, K a few rows in st st over rem 43 sts and release from machine.

FRONT
Work as for back to **. K 40 [42, 46, 48] rows. 24 rows less have been worked to shoulder than on back.

SHAPE NECK
Note patt row on card. Using nylon cord, K 57 [59, 61, 63] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 28 [30, 32, 34] sts rem. K 10 rows.

SHAPE SHOULDER
Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 5 [6, 7, 8] sts at beg of next row, K 1 row. Cast off rem 5 [6, 7, 8] sts. With carriage at right, unravel nylon cord over 15 Ns at right, bringing Ns back to WP (including empty Ns in NWP). Pick up a loop and place on to empty Ns. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES
Push 65 Ns at centre to WP with extra N at left. Work as for back from * to *. K 7 [7, 6, 6] rows. Shape sides by inc 1 st at each end of next and every foll 8th [8th, 7th, 7th] row until there are 103 [107, 111, 115] sts. K 16 [8, 21, 15] rows. RC shows 168 [176, 182, 190]. Adjust length at this stage, if desired.

SHAPE TOP
Cast off 5 sts at beg of next 2 rows.

2ND, 3RD AND 4TH SIZES
Dec 1 st at each end of every 4th row until [95, 95, 97] sts rem.

ALL SIZES
Dec 1 st at each end of every alt row until 49 sts rem. Cast off 3 sts at beg of next 6 rows. Cast off rem 31 sts.

NECK EDGING
Join shoulder seams. Push 4 Ns to WP. With carriage at right and K side facing, pick up 4 sts from back neck and place on to Ns. Using MT-6 and MC, K 2 rows. * Push 1 N at left from NWP to WP. Pick up 1 st at left and place on to N. Transfer st at right on to N at left. K 2 rows. Rep from * around neck. Cast off.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

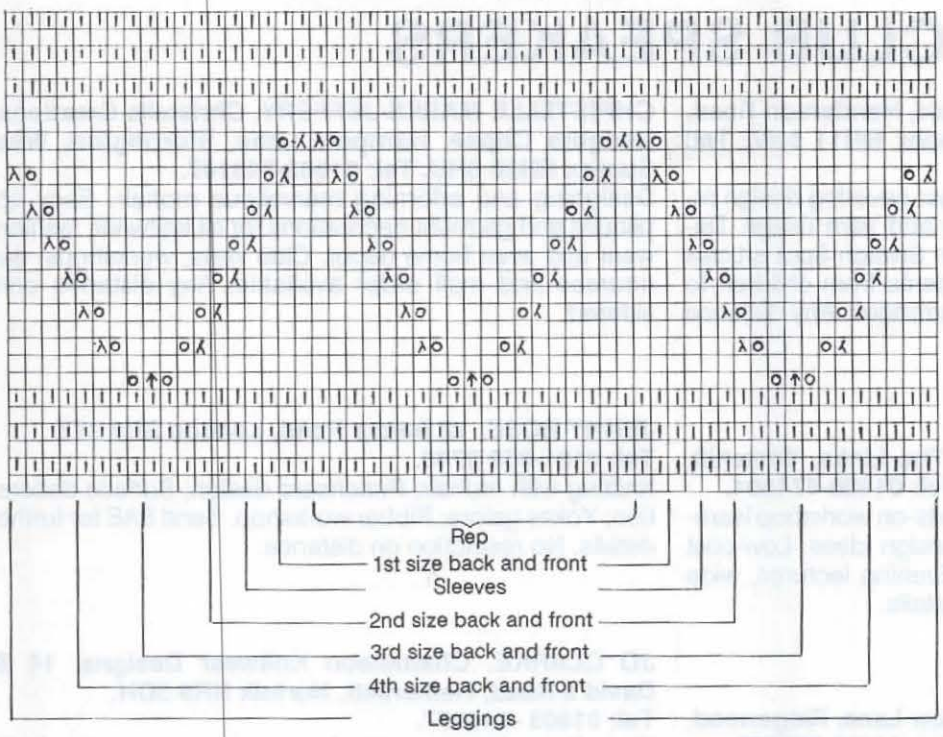
MAKING UP
Join side and sleeve seams. Set in sleeves.

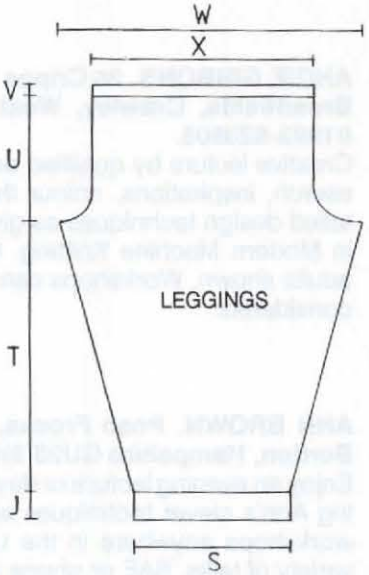
LEGGINGS

LEFT LEG
Push 93 Ns to WP. Cast on using chain st method. Set RC at 000. Using MT, cont in garter st and lace patt from chart. K 28 rows. Using WY, K a few rows and release from machine *. Push 48 Ns at left and 39 Ns at right of centre to WP. 87 Ns. With carriage at left and K side facing, replace sts on to Ns, dec evenly. Unravel WY. Transfer sts as needle diagram. Using MC, K 1 row. Insert card B and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in tuck lace patt.

1ST, 2ND AND 3RD SIZES
Inc 1 st at left edge of next and every foll 9th [8th, 8th] row and, **at the same time**, inc 1 st at right edge of next and every foll 7th [6th, 6th] row until there are 94 [134, 108] sts, then on every foll 6th [5th, 5th] row until there are 123 [161, 110] sts. Cont to inc 1 st at right edge on every 6th [5th, 5th] row from previous inc and, **at the same time**, inc 1 st at left edge on every 9th [7th, 7th] row from previous inc until there are 161 [169, 175] sts.

GARTER STITCH AND LACE CHART





S = 31 cm
T = 50 cm
U = 23.5 [24.5, 25.5, 26.5] cm
V = 2 cm
W = 57.5 [60, 62.5, 65] cm
X = 42.5 [45, 47.5, 50] cm

KEY

| O | ↑ | O | = Transfer sts at left and right on to centre N, leave empty Ns in WP.

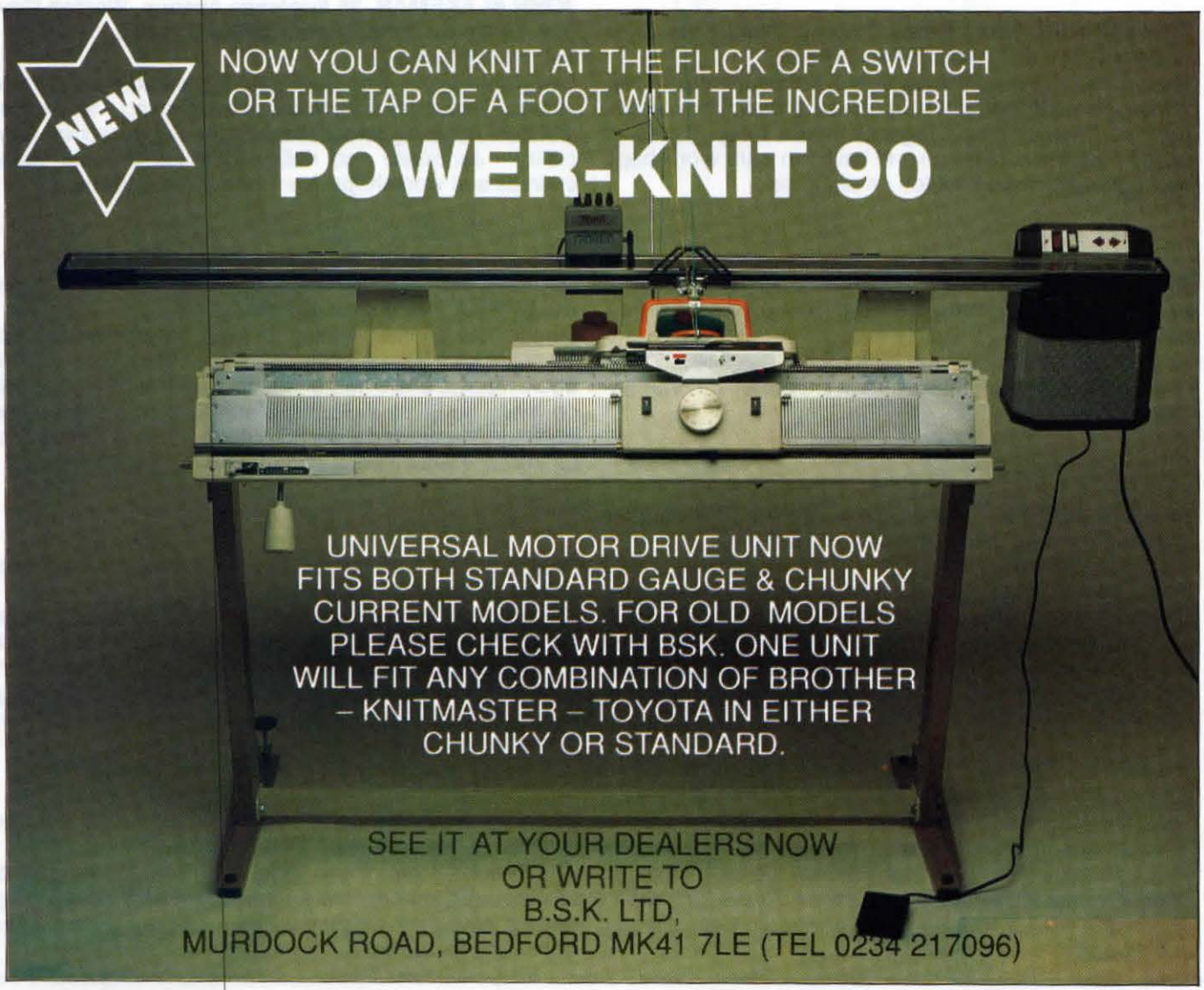
| λ | O | = Transfer st at right on to N at left, leave empty N in WP.

| O | ʎ | = Transfer st at left on to N at right, leave empty N in WP.

| I | = Drop st and reform.

NOTE: Do not transfer edge lace sts

79 ▶



CLUB SPEAKERS

ANGIE GIBBONS. 26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY. Tel: 01293-523805.
Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in Swatch Spot articles in Modern Machine Knitting. Garments from children to adults shown. Workshops can be arranged. Any distance considered.

ANN BROWN. Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 01420-474904.
Enjoy an evening lecture or day/hands-on workshop learning Ann's clever techniques and design ideas. Low-cost workshops anywhere in the UK. Evening lectures, wide variety of talks. SAE or phone for details.

ANN DISHMAN. Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY. Tel: 01825-767757.
Life with Angoras. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations. Reasonable distance as rabbits also travel to clubs.

ANN DURKAN. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 01444-881556.
Lively lectures by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance.

ANN ROSS. Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 01787-476540.
Any subject on Brother and Silver Reed machines. Yarns and books available. 60-mile radius. Further by arrangement.

ANNE WARWICK. The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP.
Tel: 01455-636409 after 6pm.
Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarns counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

BERYL JARVIS. 90 Ashfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 01664-68449.
General talk, a bit of history, garment techniques and knitting trims; machine knitted lace, making up; Jacquard; open to requests, whatever the topic I always knit; workshops and private tuition can be arranged. Any distance considered.

CHRISTELLE MARKS-JEFFERY. Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 01903-743147.
Designing and adorning marvellous mohair. Easy appliqués and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available. Any distance considered.

JENNY ROSE. 12 Bercta Road, London SE9 3TZ.
Tel: 0181-859 2745.
Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details. No restriction on distance.

JO CLARKE. Chameleon Knitwear Designs, 14 St David's Road, Hethersett, Norfolk NR9 3DH.
Tel: 01603 -810257.
We will inspire your members to become enthusiastic about their knitting. We offer a selection of talks and demonstrations on creative aspects of single bed machine knitting. 50 mile radius of Norwich, further by arrangement.

JOHN BLAKEMAN. 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL.
Tel: 01782-313077.
Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

MAGGIE ANDREWS. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 01279-422994.
Maggie has been designing knitwear for publications for 14 years and has recently completed her eighth pattern book. Maggie offers demonstrations, talks and workshops on many subjects including Machine knit Arans, knitted appliqué flowers and Easy 3D picture knits. 40 mile radius, further for workshops.

PAM TURBETT. 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 01730-893654.
'Cut and Sew', but not just necklines! 60-90 min. talk. Large collection of clothes, combining machine-knitting with dressmaking/tailoring, all handed around for inspection, with hints on pressing, steaming, interfacing, seaming, lining. Books, etc for sale. Workshops if required. Any distance by arrangement.

PEGGY LA RIVIERE. 67 Bartholomew Road, London NW5 2AH. Tel: 0171-267 2712.
The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

RUTH COX. Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Tel: 01582-605808.
No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully. 50-mile radius, further by arrangement.

SHIRLEY COWLING. Herdwick Farm, Winkleigh, Devon EX19 8LD. Tel: 01837-83358.
Ribber techniques, intarsia, a really good V-neckband, double jacquard with different backings, Jones Tones Paints, or club's own choice. All demonstrations accompanied by sample swatches and garments. Workshops at the farm for club groups. 50 miles radius of Winkleigh. Further considered.

TERRY ARMITSTEAD & JANE HUNTINGFORD. c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 01243-826125.
Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products. No restriction on distance.

TRISHA WHITFIELD. 5 Brentwood Avenue, Cadishead, Manchester M44 5YY. Tel: 0161-775 5257.
Lectures/demonstrations/workshops on pressing knitwear, pressing techniques, fabric prints, designer techniques, trims and finishes and trims and edges. Call for further information. Large selection of garments and accessories included in each visit. Any area considered.

WENDY DAMON. 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE. Tel: 01634-221629.
Design ideas, quick professional finishing techniques, double jacquard, electronic designing and more. Send for full details of talks and workshops. 100 mile radius of Rochester for talks, more for workshops.

YVONNE KNAPMAN. Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 01275-842677.
Double Jacquard knitting, an informative talk and demonstration on all aspects of double Jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

4TH SIZE
Inc 1 st at right edge of next and every foll 5th row and, **at the same time**, inc 1 st at left edge of next and every foll 7th row until there are 139 sts, then on every foll 6th row until there are 168 sts. Cont to inc 1 st at left edge on every 6th row from previous inc and, **at the same time**, inc 1 st at right edge on every 4th row from previous inc until there are 183 sts.

ALL SIZES
K 8 rows. RC shows 270. Adjust length at this stage, if desired.

SHAPE CROTCH
Cast off 4 sts at beg of next 2 rows, 3 sts at beg of next row and 2 sts at beg of next 2 rows. Dec 1 st at beg of next 2 rows. Dec 1 st at each end of next row. Dec 1 st at beg of next row. Dec 1 st at each end of next row. Dec 1 st at beg of next row. Dec 1 st at each end of next row. 136 [144, 150, 158] sts. Dec 1 st at right edge of next 4 rows. K 7 rows. Dec 1 st at right edge of next and every foll 8th row until 119 [127, 133, 141] sts rem. K 7 [13, 19, 25] rows. Using MT-1, K 11 rows. Cast off.

RIGHT LEG
Work as for left leg to *. Push 40 Ns at left and 47 Ns at right of centre to WP. 87 Ns. Work as for left leg from ** to **, reversing shapings by reading left for right and right for left.

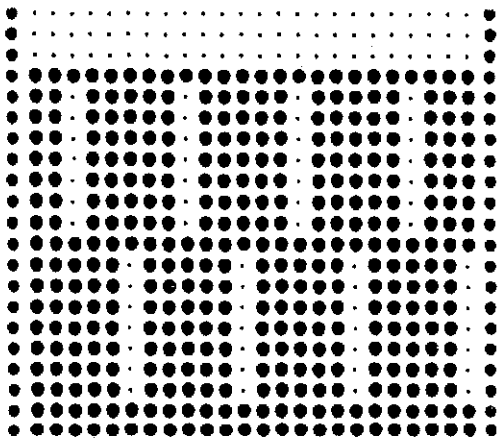
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

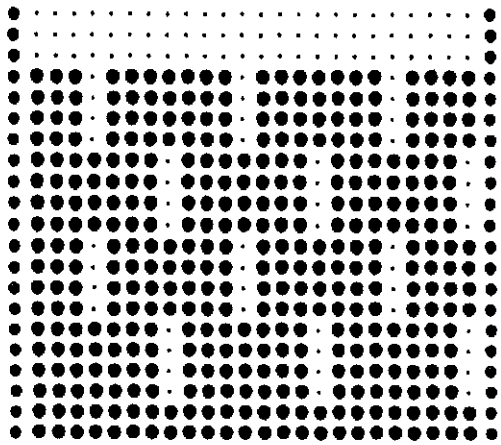
MAKING UP

Join inside leg and crotch seams. Turn in 11 rows at waist edge and catch down on inside, leaving an opening for elastic. Insert elastic and join ends.

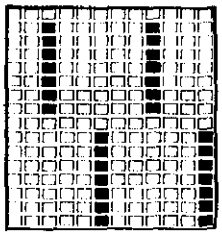
PUNCHCARD CARD A



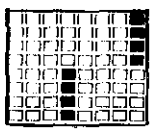
PUNCHCARD CARD B



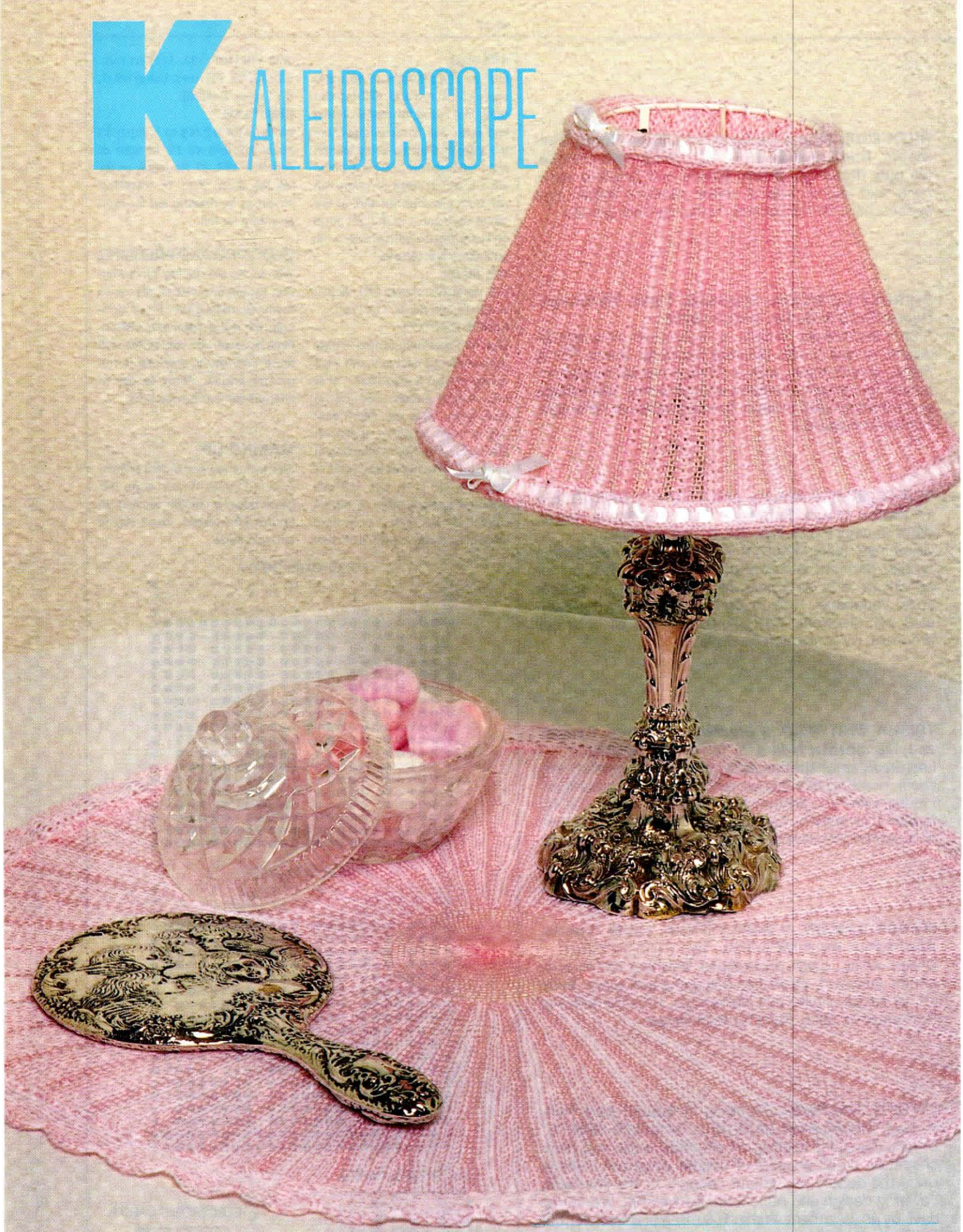
ELECTRONIC CARD A



ELECTRONIC CARD B



KALEIDOSCOPE



RUTH COX of PIPPIN DESIGNS

Designed by *Ruth Cox*

LAMPSHADE AND MAT 11

MACHINES
This pattern is suitable for standard gauge machines. We used a Brother.

MATERIALS
Oddment of 3-ply Acrylic yarn in White (A).
Oddment of 1-ply Bright Acrylic yarn in Pink (B).
1½ metres of 7 mm wide ribbon.
Bodkin or large tapestry needle.
Lampshade frame (see Measurements below).

WEIGHT
Finished lampshade cover weighs 46g; mat weighs 52g.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
Lampshade cover fits a frame with a 23 cm, 9 in diameter base which is 16 cm, 6½ in high.
Diameter of mat is 50 cm, 20 in.

TENSION
30 stitches and 40 rows to 10 cm, 4 in measured over lampshade pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side.
'E-wrap' means use closed edge method of casting on.
Thread 3-ply yarn (A) in back feeder 1/A and 1-ply yarn (B) in front feeder 2/B, adjusting tension disc at top of yarn mast for fine yarn.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

LAMPSHADE

MAIN PART
Push 40 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A and B tog, K 2 rows. Remove A from feeder and using B only, K 4 rows. * Using A and B tog, K 4 rows. Remove A from feeder and using B only, K 4 rows; rep from * 54 times more. Using A and B tog, K 1 row. RC shows 439. Using WY, K a few rows and release from machine. Using a length of A and B tog, graft first and last rows worked in main yarn.

TOP BRAID
Push 8 Ns to WP, then push centre 2 Ns back to NWP. Using A and B tog, cast on using e-wrap method. Set RC at 000. Using MT, K 120 rows or until strip fits around top edge of lampshade. Cast off.

LOWER BRAID
Push 8 Ns to WP, then push centre 2 Ns back to NWP. Using A and B tog, cast on using e-wrap method. Set RC at 000. Using MT, K 272 rows or until strip fits around lower edge of lampshade. Cast off.

MAKING UP
Using a bodkin, thread ribbon through centre of braid taking bodkin over and under two strands of yarn each time. Using A and B together, gather top edge and lower edge of main part, picking up sections knitted in A and B together only. Place cover on frame. Pull up gathering thread until pleats are formed and cover fits frame. Sew cover to frame, stretching to fit. Join ends of braid, then sew to upper and lower edges of cover. Tie ends of ribbon into bows and trim ends.

MAT

MAIN PART
Push 48 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using B, K 1 row. * Set carriage to hold. ** Push 8 Ns at opposite end to carriage to HP, using A and B tog, K 2 rows **. Rep from ** to ** 4 times more. Push Ns from HP to UWP. Remove A from feeder and using B only, K 2 rows *. Rep from * to * 46 times more, then with carriage set to hold, rep from ** to ** 5 times more. Push Ns from HP to UWP. Remove A from feeder. Using WY, K a few rows and release from machine. Using B, graft first and last rows worked in main yarn.
Using 2 strands of B tog, gather centre, pull up and secure.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning to form a neat circle. Steam press carefully and allow to dry in shape before removing pins.

BORDER (Knit 2)
Push 193 Ns to WP. Counting from right edge, leave 3 Ns in WP, push next 3 Ns back to NWP, * leave next 5 Ns in WP, push next 3 Ns back to NWP; rep from * across the row ending with 3 Ns in WP. Using A and B tog, cast on using e-wrap method. Using MT + 1, K 5 rows. Push back to WP the centre needle of each group of three in NWP. * Starting at one end, push latch tool up behind the strands between first two groups of five knitted stitches, catch the top strand in hook, pull it down behind the work then bring it round to the front and place it on to the empty needle in WP; rep from * across the row. Using MT, K 4 rows. Cast off taking yarn behind the gate pegs to prevent a tight edge forming.

MAKING UP
Join border sections together. Pin in position and sew evenly around edge of main part. Block and press as given above.

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

Designed by

LITTLE CLASSIC 12

Fran Francis

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell 4-ply Acrylic. (Yarn Guide No. 11.)
1 x 500g cone in Navy (MC).
1 x 500g cone in White (C).
4 [4, 4, 5, 5, 5] buttons.

GARMENT WEIGHT
Finished garment in third size weighs 200g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU. Telephone: 01282-779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.
Actual size 68 [74, 78, 84, 88, 94] cm, 27 [29, 31, 33, 35, 37] in.
Length to shoulder 35.5 [39, 43.5, 47, 50.5, 54] cm, 14 [15½, 17, 18½, 20, 21½] in.
Sleeve seam 29 [33, 37, 40.5, 44, 48] cm, 11½ [13, 14½, 16, 17½, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

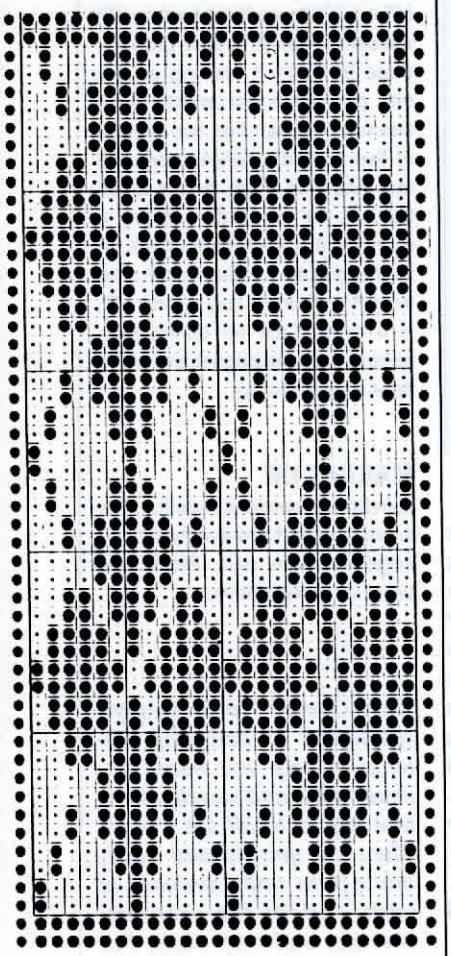
TENSION
28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle (tension dial approximately 9).
27 stitches and 37 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
Please see page 85.

BACK
With carriage at right and using MC, cast on 98 [106, 112, 120, 126, 134] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 24 rows. Transfer sts for st st **. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. K 110 [124, 140, 152, 164, 178] rows. Place a marker between sts 20 and 21 [21 and 22, 22 and 23, 23 and 24, 24 and 25, 25 and 26] at left and right of centre 0. Cast off.

PUNCHCARD CHART



RIGHT FRONT
With carriage at right and using MC, cast on 49 [53, 56, 60, 63, 67] sts at right of centre in 1x1 rib. Work as for back from * to *. ** K 46 [53, 60, 67, 74, 81] rows.

SHAPE FRONT EDGE
Dec 1 st at left edge of next and every foll 3rd row until 33 [40, 48, 53, 57, 64] sts rem, then on every foll 4th row until 29 [32, 34, 37, 39, 42] sts rem. K 2 rows. RC shows 110 [124, 140, 152, 164, 178]. Cast off **.

LEFT FRONT
With carriage at right and using MC, cast on 49 [53, 56, 60, 63, 67] sts at left of centre in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left.

SLEEVES
With carriage at right and using MC, cast on 50 [50, 54, 54, 58, 58] sts at centre in 1x1 rib. Work as for back from * to **. Set RC at 000. Using MT-1, shape sides by inc 1 st at each end of every 3rd [4th, 4th, 5th, 5th, 6th] row until there are 70 [90, 72, 98, 88, 84] sts, then on every foll 4th [5th, 5th, 6th, 6th, 6th] row until there are 98 [98, 104, 104, 110, 110] sts. K 4 rows. RC shows 90 [104, 120, 132, 145, 160]. Cast off.

FRONT BORDER
With carriage at right, push 10 Ns on each bed to WP for full needle rib/double rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-5/MT-5, K 6 [5, 5, 5, 6, 6] rows. * Make a double eyelet buttonhole over centre 2 Ns on each bed. K 22 [25, 28, 23, 25, 27] rows. Rep from * 2 [2, 2, 3, 3, 3] times more. Make another buttonhole over same Ns as before. K until long enough to go along first front edge, across back neck and along second front edge. Transfer sts to main bed. Cast off.

BLOCKING AND PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front border into position. Sew on buttons.

MACHINE KNITTING MONTHLY

BACK ISSUES

FROM ONLY 75p EACH!

We still have copies of some back issues of *Machine Knitting Monthly* and *Modern Machine Knitting*. Those available are listed below and, except for issues of the current year and 1994, they all cost 75p per copy, plus postage. See below for 1994 and 1995 prices. We regret that any issues not included are now sold out.

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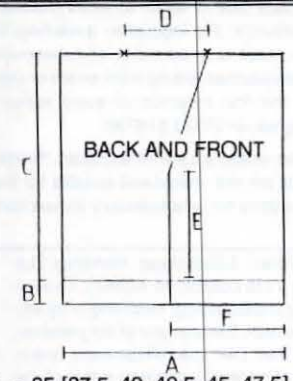
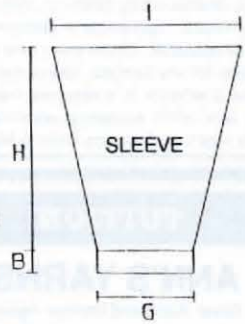
D5

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.





A = 35 [37.5, 40, 42.5, 45, 47.5] cm
B = 5 cm
C = 30.5 [34, 38.5, 42, 45.5, 49] cm
D = 14 [15, 15.5, 16.5, 17, 17.5] cm
E = 12.5 [14.5, 16.5, 18.5, 20.5, 22.5] cm
F = 17.5 [18.5, 20, 21, 22.5, 23.5] cm
G = 18.5 [18.5, 20, 20, 21, 21] cm
H = 24 [28, 32, 35.5, 39, 43] cm
I = 36 [36, 38.5, 38.5, 40.5, 40.5

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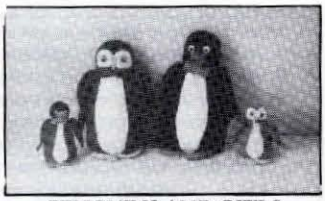

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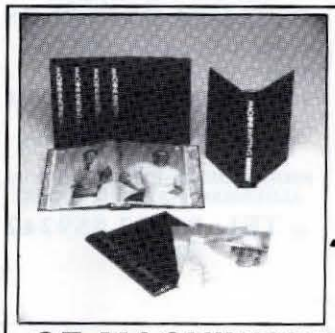

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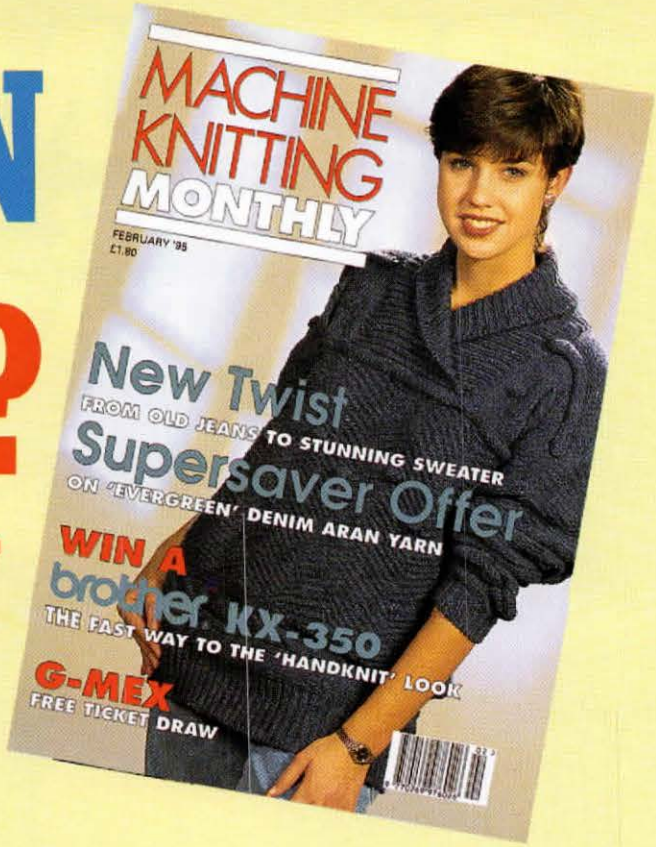

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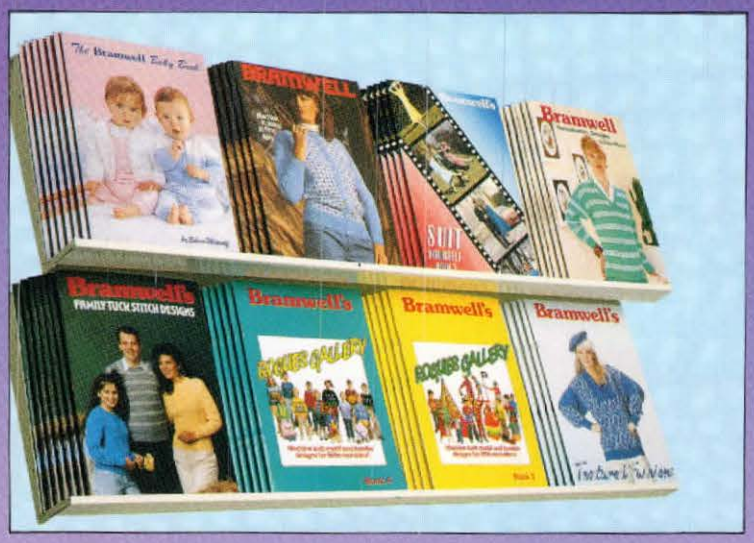

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